

★PHOTOPLAY

April 15c



Betty Grable
by Paul Hesse

Announcing
Dream
House
Winner

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The Story
for Portrait

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plumed bottle. Nothing equals "All-Plus" Lipstick and exclusive
"Lip-Fashion" in the slim golden case.

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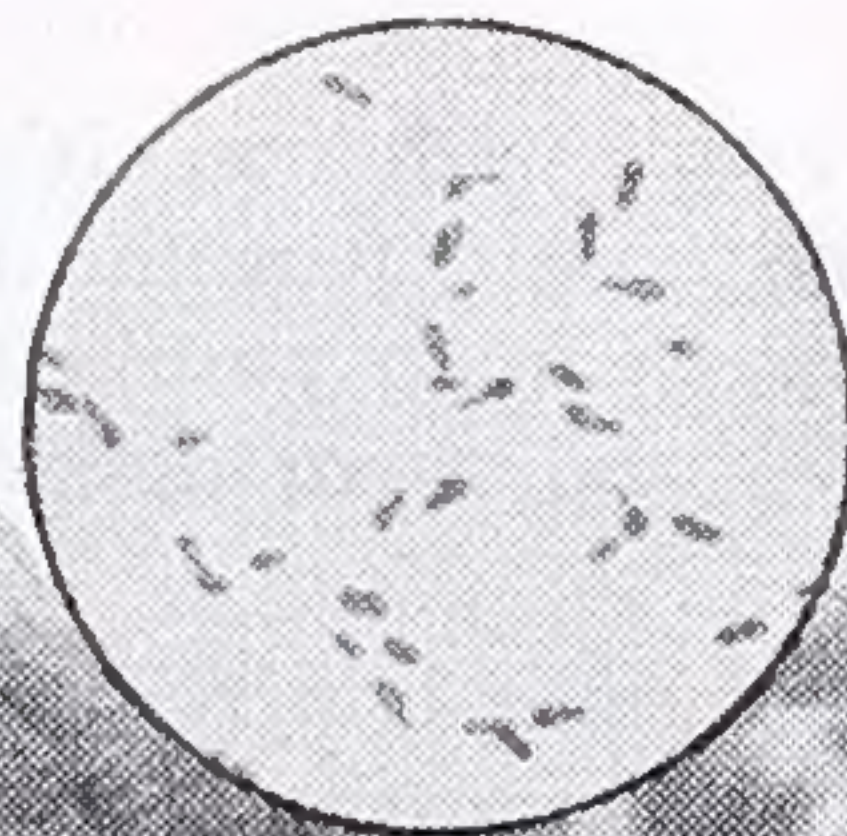
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for
INFECTIOUS DANDRUFF

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by

VALDA SHERMAN

At the first blush of womanhood many mysterious changes take place in your body. For instance, the apocrine glands under your arms begin to secrete daily a type of perspiration you have never known before. This is closely related to physical development and causes an unpleasant odor on both your person and your clothes.

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Advertisement

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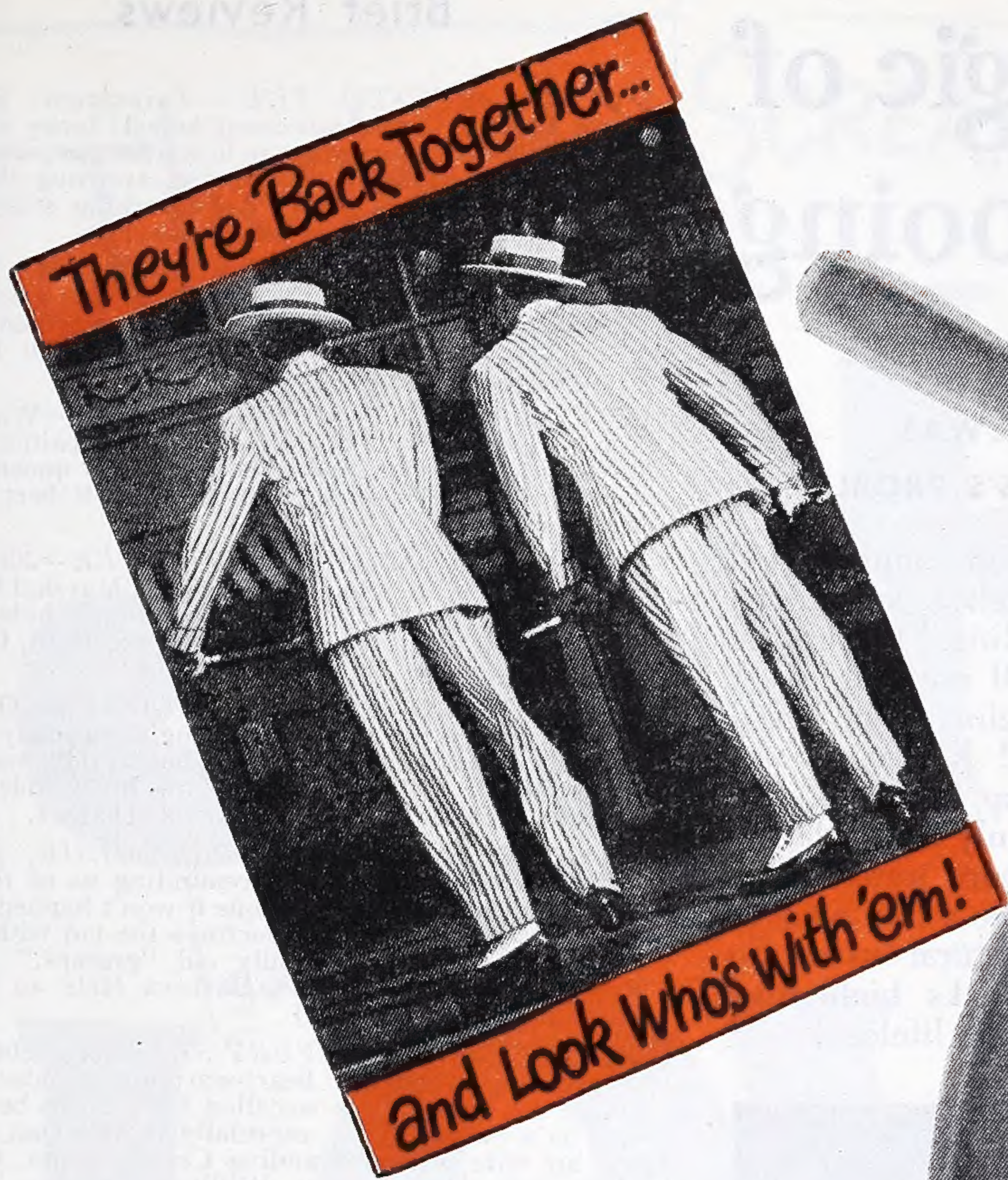
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SONG-HITS!

9 of 'em, naturally!

including.

"Take Me Out To The Ball Game"

"Yes Indeedy"

"The Hayride Song"

"O'Brien To Ryan To Fineburg"

"It's Fate, Baby, It's Fate"

"She's The Right Girl For Me"

"Baby Doll"



MGM

scores again with a
singing, dancing,
romancing smash in

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Technicolor!

FRANK SINATRA
ESTHER WILLIAMS
GENE KELLY



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BUSBY BERKELEY
PRODUCED BY
ARTHUR FREED

WITH
BETTY GARRETT
EDWARD ARNOLD
JULES MUNSHIN

Screen Play by HARRY TUGEND and GEORGE WELLS

Story by GENE KELLY and STANLEY DONEN

A METRO-GOLDWYN-MAYER PICTURE

TONI TWINS prove magic of SOFT-WATER Shampooing

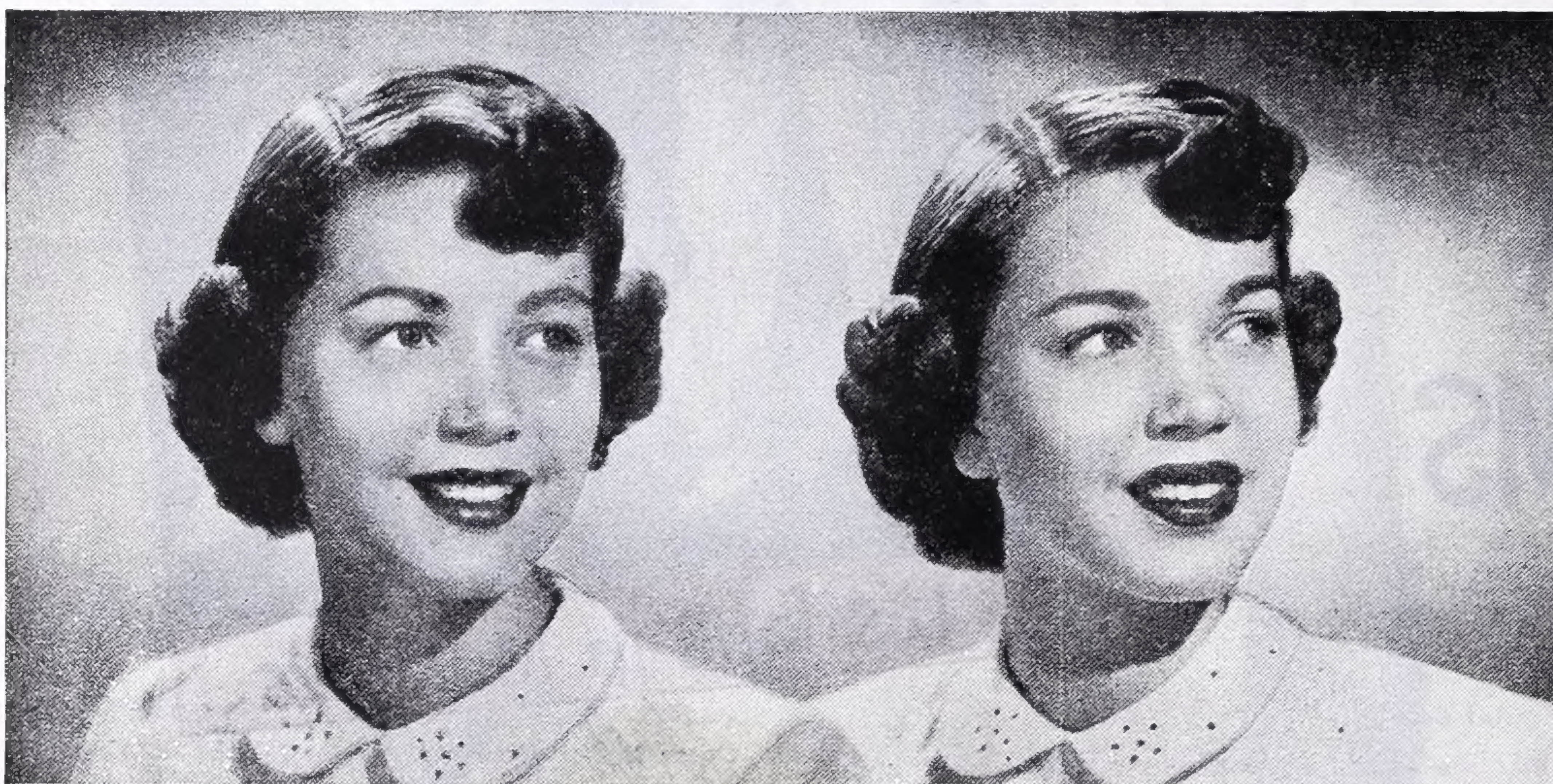


LATHER... WAS KATHERINE'S PROBLEM.

"My shampoo simply would not lather right", complained Katherine Ring. "I'd rub and rub but still my hair never had much glint to it!" And no wonder! Katherine was using a soap shampoo, and soaps not only fail to lather as well in hard water—they actually leave a film on hair that dulls natural lustre! So your hair lacks highlights, looks drab and lifeless!

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Enriched with Lanolin

Brief Reviews

✓✓ (F) *ACCUSED, THE*—Paramount: Schoolmarm Loretta Young can count herself lucky she has Attorney Robert Cummings to look after her, when she kills Douglas Dick in self-defense, arousing the suspicions of Wendell Corey. An absorbing story with Loretta turning in a fine job. (Jan.)

✓✓ (A) *ACT OF VIOLENCE*—M-G-M: Robert Ryan goes gunning for Van Heflin in this grim, suspenseful tale of revenge. As Van's terrified wife, Janet Leigh turns in a topnotch job. With Phyllis Thaxter, Mary Astor. (Mar.)

✓ (F) *ADVENTURES OF DON JUAN*—Warners: Errol Flynn cuts a dashing figure as Spain's Great Lover and swordsman supreme. It takes queenly Viveca Lindfors to slow him down. With Robert Douglas, Romney Brent. (Feb.)

✓ (F) *BELLE STARR'S DAUGHTER*—20th Century-Fox: It's bullets and brawls with Marshal George Montgomery after Rod Cameron's tough hide. Both boys go for Ruth Roman. With Wallace Ford, Charles Kemper, William Phipps. (Feb.)

✓ (F) *BLOOD ON THE MOON*—RKO: Bob Mitchum rides the range in a rough-and-ready Western. Superior acting and good photography make up for a routine story. With Barbara Bel Geddes, Bob Preston, Walter Brennan, Phyllis Thaxter. (Jan.)

✓✓✓ (F) *BOY WITH GREEN HAIR, THE*—RKO: A wonderful movie, reminding us of the war orphans everywhere in the hope it won't happen again. Dean Stockwell movingly portrays the lad with green hair; Pat O'Brien is kindly old "gramps," Robert Ryan an able psychiatrist, Barbara Hale an understanding teacher. (Feb.)

✓✓ (F) *CHICKEN EVERY SUNDAY*—20th Century-Fox: A homey, heart-warming movie which makes the point that a so-called failure can be a success as a human being, especially if he's Dan Dailey and his wife is understanding Celeste Holm. Colleen Townsend, Alan Young, William Frawley, Connie Gilchrist are all in there pitching. (Mar.)

✓ (F) *COUNTESS OF MONTE CRISTO, THE*—U-I: Skating sequences plus a few songs brighten a mediocre story which has Sonja Henie posing as a countess and Olga San Juan pretending to be her maid at a swanky Norwegian winter resort. Michael Kirby rescues the girls from an awkward situation. (Feb.)

(F) *CRISS CROSS*—U-I: In this talky, muddled meller, Burt Lancaster, Yvonne De Carlo and Dan Duryea form the ill-starred trio who tangle with the law and each other. It's all very criss-crossy. (Mar.)

✓✓ (A) *DARK PAST, THE*—Columbia: Psychiatrist Lee J. Cobb dissects gangster William Holden to see what makes him tick. His findings make for a superior, swift-moving crime yarn. Nina Foch and Lois Maxwell head the highly competent cast. (Mar.)

✓✓ (A) *DECISION OF CHRISTOPHER BLAKE, THE*—Warners: Moss Hart's drama on divorce made into an effective adult movie. With Alexis Smith, Robert Douglas and Ted Donaldson. (Jan.)

✓✓ (F) *ENCHANTMENT*—Samuel Goldwyn: This bitter-sweet story, steeped in sentiment, describes the romances of two pairs of lovers: Teresa Wright and David Niven, Evelyn Keyes and Farley Granger. Somewhat slow-paced but charmingly acted. (Feb.)

✓✓ (F) *EVERY GIRL SHOULD BE MARRIED*—RKO: A lively, lopsided romance with husband-hunting Betsy Drake chasing bachelor Cary Grant. With Franchot Tone, Diana Lynn. (Feb.)

✓✓ (F) *FAMILY HONEYMOON*—U-I: A hilarious comedy in which Fred MacMurray weds widow Claudette Colbert to the chagrin of Rita Johnson, competing for Fred's affections. Claudette's three kids really make it tough for their brand new daddy when they go along on the honeymoon. (Mar.)

✓✓ (F) *FIGHTER SQUADRON*—Warners: A Technicolor testimonial to the U. S. Air Force, showing a squadron in action with several scenes taken from official files. With Edmond O'Brien as an ace pilot; Robert Stack, John Rodney, Tom D'Andrea. Exciting entertainment. (Feb.)

✓ (F) *FIGHTING O'FLYNN, THE*—U-I: True to the Fairbanks formula, Doug rescues damsel-in-distress Helena Carter in Ireland of 1797. Richard Greene makes a handsome traitor, Patricia Medina is his sweetie, Arthur Shields a comical bailiff. (Jan.)

(F) *GALLANT BLADE, THE*—Columbia: In this swashbuckling affair Larry Parks saves 17th-century France. With Marguerite Chapman, George Macready, Victor Jory. (Jan.)

✓✓ (F) *HE WALKED BY NIGHT*—Eagle Lion: Here's a high-voltage crime yarn bristling with action. Richard Basehart is the ruthless killer, Scott Brady the cop, Whit Bissell the go-between. (Jan.)

✓✓ (F) *HIGH FURY*—Peak-UA: The Swiss Alps backgrounds a deeply moving drama in which the lives of Madeleine Carroll, Ian Keith and Michael Rennie are affected by French orphan Michael McKeag. A thrilling human-interest tale. (Feb.)

✓ (F) *HILLS OF HOME*—M-G-M: A homespun story depicting the rigors of rural life with Edmund Gwenn as a do-or-die country doctor and Lassie as his loyal canine friend. For romantic interest, there's likable Tom Drake and pretty Janet Leigh. (Jan.)

✓✓ (F) *JOAN OF ARC*—Wanger-RKO: Maxwell Anderson's play made into a big-scale Technicolor movie with Ingrid Bergman heading an outstanding

(Continued on page 6)

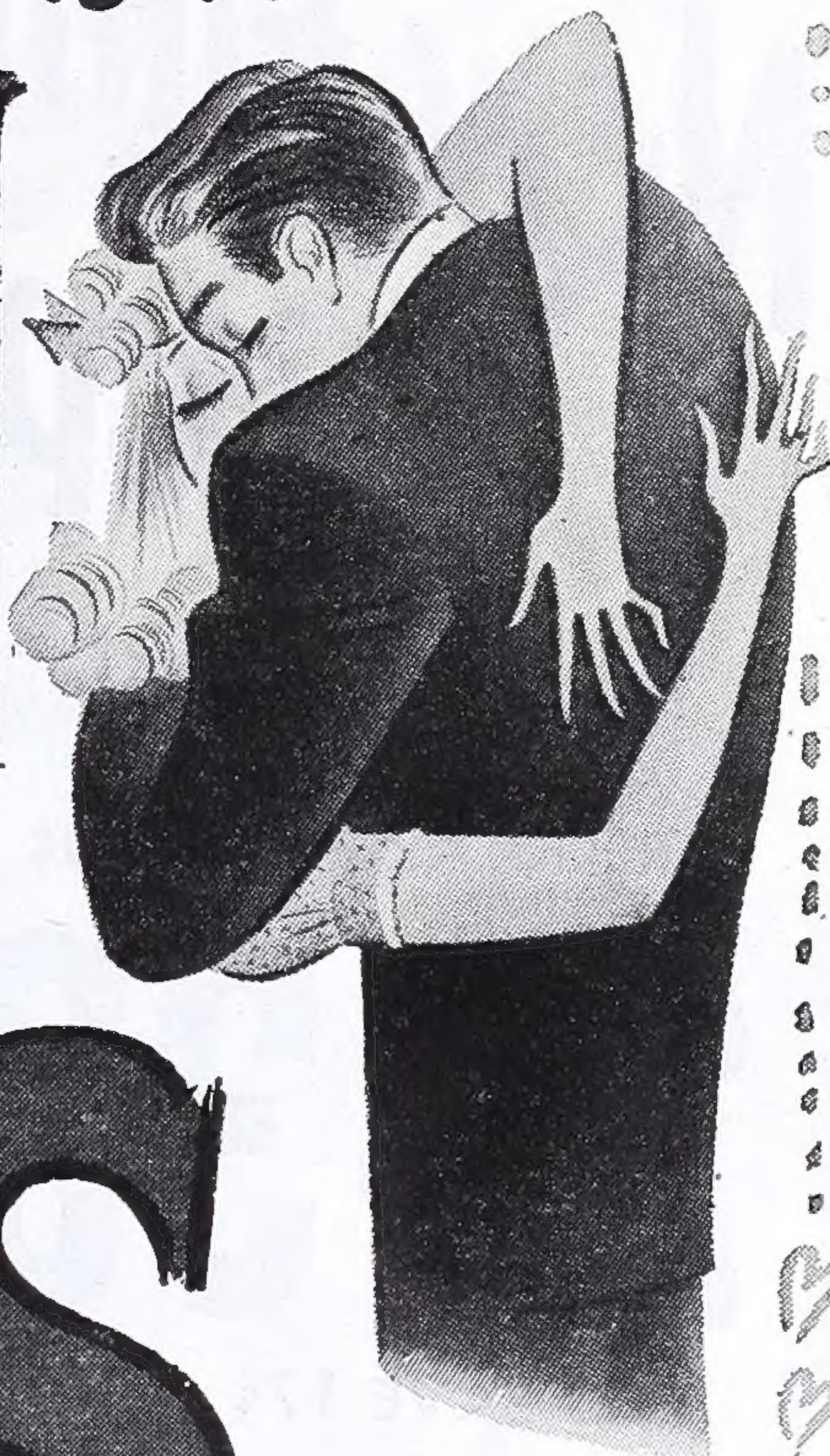
They're the SCREAM-HEARTS OF 1949!

JOHN

The story of the ever-lovin' gal who tied her Beau into knots!

LOVES

MARY



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RIOT HAS
THE NATION
IN A ROAR
FROM SHORE
TO SHORE!

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RONALD REAGAN · JACK CARSON



EDWARD ARNOLD · WAYNE MORRIS · VIRGINIA FIELD



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INTRODUCING

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JERRY WALD



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Act today!

Pepsodent's twin-pack bargain
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For limited time only!

cast. José Ferrer scores as the *Dauphin*. A field day for lovers of pomp and pageantry. (Jan.)

✓ (F) *JOHN LOVES MARY*—Warners: Here's a harum-scarum farce that has returning soldier Ronald Reagan enmeshed in a pack of lies that almost loses him lovely Patricia Neal. Jack Carson, Wayne Morris and Edward Arnold help with the laughs. (Mar.)

✓✓ (F) *KISS IN THE DARK, A*—Warners: In this gay, romantic comedy, Jane Wyman scores as a down-to-earth model who teaches artistic David Niven how to enjoy life. A real rib-tickler with Victor Moore, Wayne Morris, Broderick Crawford. (Mar.)

✓ (F) *KISSING BANDIT, THE*—M-G-M: Frank Sinatra and Kathryn Grayson sing love duets in a lush, Technicolor musical of Old California. Son of a notorious kissing bandit, Frankie tries to live up to his old man's reputation with disastrous results. Good singing and dancing partially compensate for a weak story. With J. Carrol Naish. (Feb.)

✓✓ (F) *KISS THE BLOOD OFF MY HANDS*—U-I: This romantic melodrama has hot-headed Burt Lancaster messing up his life and nearly wrecking Joan Fontaine's too. A lively, lusty thriller. (Jan.)

✓ (F) *LET'S LIVE A LITTLE*—Eagle Lion: Advertising man Robert Cummings is on the verge of a nervous breakdown because of man-chasing client Anna Sten. Along comes psychiatrist Hedy Lamarr to set him straight. Funny in spots. (Feb.)

✓✓ (F) *LETTER TO THREE WIVES, A*—20th Century-Fox: Three lovely ladies are thrown into a dither by a letter from an erstwhile friend informing them that she has run off with one of their husbands. Jeanne Crain, Linda Darnell and Ann Sothern are kept on tenterhooks—and so are you—regarding Kirk Douglas, Jeffrey Lynn and Paul Douglas. (Mar.)

(F) *LUCKY STIFF, THE*—Amusement Enterprises—UA: Crooks and corpses pop up at every turn in this frenzied affair. Night club singer Dorothy Lamour gets the chair for murder, wins a pardon at the last moment, and, with attorney Brian Donlevy's help, pretends she's a ghost. With Claire Trevor and Marjorie Rambeau. (Feb.)

✓✓ (F) *MAN FROM COLORADO, THE*—Columbia: Here's a gripping outdoor drama with plenty of fireworks. Glenn Ford plays a gun-crazy colonel in Civil War days. When he goes berserk, neither William Holden nor Ellen Drew can stop him. (Feb.)

(F) *MEXICAN HAYRIDE*—U-I: Abbott and Costello indulge in some Mexican monkeyshines in this frantic farce, assisted by Luba Malina, Virginia Grey, John Hubbard. Not up to standard. (Mar.)

✓ (F) *MR. PERRIN AND MR. TRAILL*—Rank-Eagle Lion: In this genteel, slow-paced story, Marius Goring portrays a balmy British school teacher dominated by headmaster Raymond Huntley. The one bright spot in Goring's drab life is nurse Greta Gynt but she prefers David Farrar. (Mar.)

✓ (A) *MY OWN TRUE LOVE*—Paramount: It's a close call for *Cupid* what with Melvyn Douglas and his son Philip Friend, both after Phyllis Calvert in postwar London. Good acting almost makes this strange situation believable. With Wanda Hendrix, Binnie Barnes, Arthur Shields. (Feb.)

✓ (F) *NIGHTTIME IN NEVADA*—Republic: Cattleman Roy Rogers, aided by Andy Devine and the Sons of the Pioneers, traps rascally Grant Withers. Adele Mara is the little lady. (Feb.)

✓ (F) *PALEFACE, THE*—Paramount: Bob Hope tangles with Injuns and the gal known as *Calamity Jane* in this moderately funny spoof on the Old West. Jane Russell is oh-so-tough as the gun-totin' female who knows a sap when she sees one. (Jan.)

✓✓ (A) *QUIET ONE, THE*—Film Documents: How America's underprivileged children are saved from delinquency is effectively presented in this intelligent, adult documentary featuring ten-year-old Donald Thompson. It's food for thought! (Mar.)

✓✓ (F) *RED SHOES, THE*—Rank-Eagle Lion: This intimate glimpse into the ballet world is a riot of colors designed to knock your eye out. It's bizarre, artistic, overlong, with Moira Shearer tragically torn 'twixt career and love, Anton Walbrook as a heartless impresario, Marius Goring a composer. (Jan.)

(F) *ROAD HOUSE*—20th Century-Fox: Plenty of roughhouse in this road house what with Richard Widmark strongly objecting to the romance between his manager, Cornel Wilde, and his entertainer, Ida Lupino. Lots of action leading nowhere. (Jan.)

✓ (F) *ROGUES' REGIMENT*—U-I: A spy thriller packed with savage intrigue. Dick Powell is after Nazi Stephen McNally who flees to Saigon to escape trial. With Marta Toren and Vincent Price. (Jan.)

(F) *SIREN OF ATLANTIS*—Nebenzal-UA: Here's a fantastic tale with Maria Montez as the queen of a fabled kingdom. Dennis O'Keefe and Jean Pierre Aumont of the Foreign French Legion are her struggling captives. Pretty farfetched if you ask us. (Mar.)

✓✓✓ (A) *SNAKE PIT, THE*—20th Century-Fox: A daringly different drama, depicting the sights and sounds in an insane asylum Olivia de Havilland is superb as one of its inmates. Leo Genn excels as her doctor, Mark Stevens makes her a sympathetic husband. Strictly for adults. (Jan.)

✓✓ (F) *SO DEAR TO MY HEART*—Disney-RKO: Disney's barnyard fable, combining animation and live action, is a tender and tuneful tribute to childhood days. Bobby Driscoll makes a pet of a black sheep on granny Beulah Bondi's farm. Luana Patten shares Bobby's adventures; Burl Ives is the guitar-paying village blacksmith. (Feb.)

(Continued on page 8)

"ALIAS *Nick Beal*"

No man
ever held more
Terrible Power
over Women!

HE TEMPTED HER
Into The Strangest Bar-
gain Ever Made Between
A Man And A Woman!

A Paramount Picture
starring

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AUDREY TOTTER
THOMAS MITCHELL

with
GEORGE MACREADY • FRED CLARK

Produced by **ENDRE BOHEM** • Directed by **JOHN FARROW**

Screenplay by Jonathan Latimer • Original story by Mindret Lord

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So gentle... Always creamy and smooth, Veto is lovely to use and keeps you lovely. And Veto is gentle, safe for normal skin, safe for clothes. Doubly Safe! Veto alone contains *Duratex*, Colgate's exclusive ingredient to make Veto safer. Let Veto give your loveliness double protection!

**Veto lasts and lasts
from bath to bath!**

✓ (F) *SUN COMES UP, THE*—M-G-M: A sentimental Technicolor treated story about a concert singer who loses one son and regains another. Jeanette MacDonald is the unhappy lady, Claude Jarman Jr., the orphan who enters her life at a crucial moment. Supporting players include Lloyd Nolan, Percy Kilbride and *Lassie*. (Mar.)

✓✓ (F) *THAT WONDERFUL URGÉ*—20th Century-Fox: A frothy, fun-filled comedy with Tyrone Power and Gene Tierney indulging in some hilarious antics. He's a reporter, she's an heiress tired of being lampooned by the press. So she dreams up a story exposing Ty to public ridicule. (Feb.)

✓ (F) *THREE GODFATHERS*—M-G-M: This big-scale Western describes how outlaws John Wayne, Pedro Armendariz and Harry Carey Jr., in their flight from the law, come across a newborn babe in the desert. A whale of a sandstorm blows away some of the sentiment. (Feb.)

✓ (A) *THIS WAS A WOMAN*—Excelsior-20th Century-Fox: A British-made meller describing how an evil woman dominates her family, almost—but not quite—getting away with murder. Sonia Dresdel is completely wicked, Walter Fitzgerald and Barbara White pathetic, Emrys Jones and Julian Dallas personable. Not everyone's cup of tea. (Mar.)

✓✓ (A) *UNFAITHFULLY YOURS*—20th Century-Fox; Rex Harrison amusingly portrays a famous orchestra leader who suspects his lovely wife, Linda Darnell, of two-timing him. A slick satire. (Jan.)

✓ (F) *WALK A CROOKED MILE*—Columbia: A swift-moving thriller with capable Dennis O'Keefe as an FBI man trailing spies. Detective Louis Hayward proves a big help while scientist Louise Allbritton is the unknown quantity. Good entertainment. (Jan.)

✓✓ (F) *WHEN MY BABY SMILES AT ME*—20th Century-Fox: A backstage burlesque story teaming Betty Grable and Dan Dailey. Although Danny-boy does her wrong, Betty just can't stop lovin' that man. It's sure-fire, guaranteed to give you a glad-sad time. (Feb.)

✓ (F) *WHIPLASH*—Warners: Conflict is the keynote of this prize fight picture with Dane Clark putting up a game battle both inside and outside the ring. The girl of his dreams is Alexis Smith unhappily wed to fight promoter Zachary Scott. With Jeffrey Lynn, Eve Arden. (Feb.)

✓ (F) *WHISPERING SMITH*—Paramount: This Western in Technicolor has Alan Ladd playing a soft-spoken, swift-acting railroad cop. His bosom pal, Robert Preston, is led astray by crooked Donald Crisp to the distress of Brenda Marshall. (Mar.)

✓✓ (F) *WORDS AND MUSIC*—M-G-M: Metro's super-duper musical, inspired by songwriters *Larry Hart* and *Dick Rodgers*, is jam-packed with stars strutting their stuff. There's June Allyson, Perry Como, Gene Kelly, Mickey Rooney, Judy Garland, Janet Leigh and Tom Drake, among others. Quite an ear-and-eyeful! (Mar.)

✓✓ (F) *YELLOW SKY*—20th Century-Fox: Here's a really rugged prairie drama with Gregory Peck and Anne Baxter saying it with bullets. Greg and his gang are after Anne's gold but she isn't giving it up without a fight. Lots of action with Richard Widmark, James Barton. (Feb.)

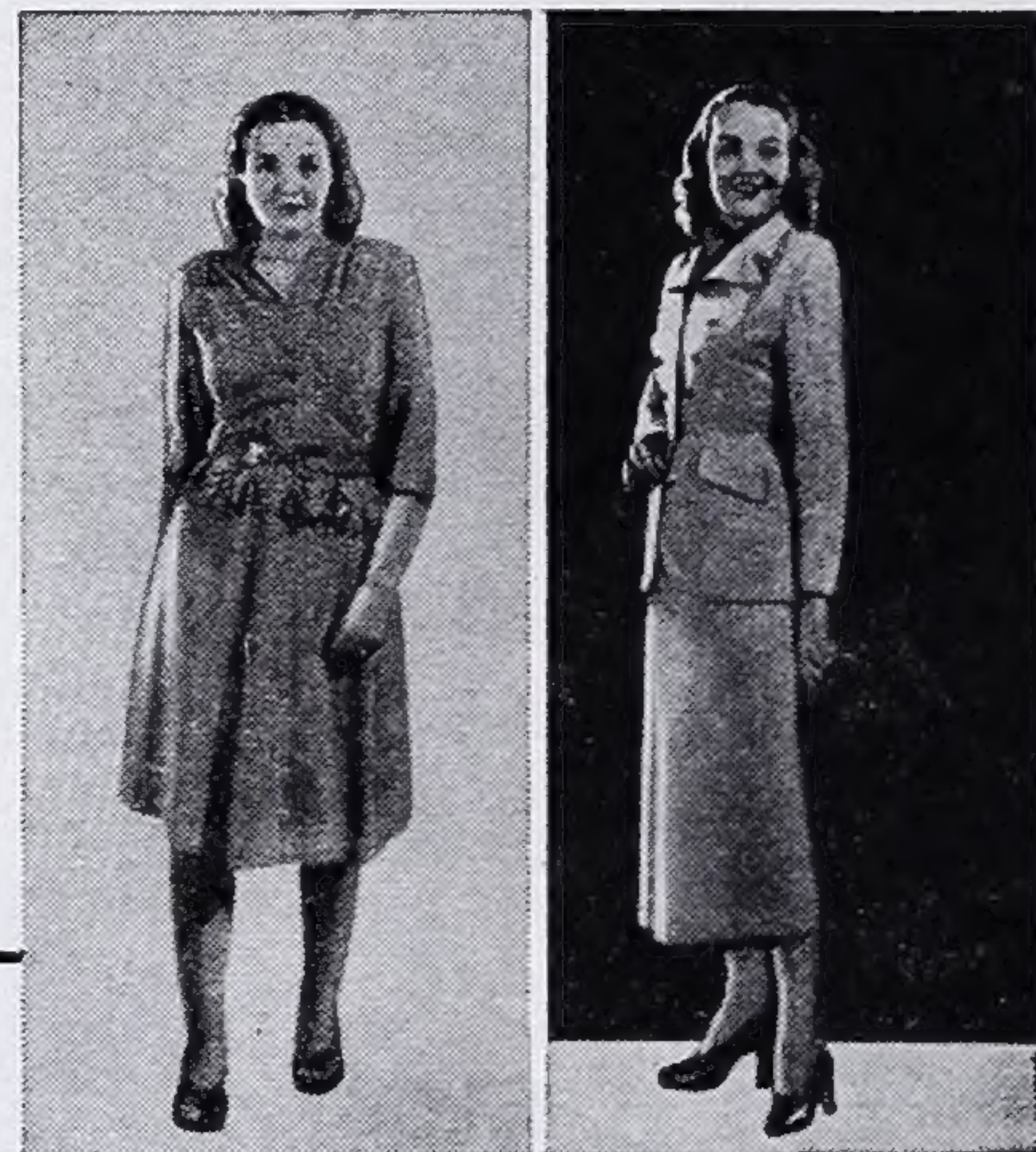
✓✓ (F) *YOU GOTTA STAY HAPPY*—U-I: Joan Fontaine and Jimmy Stewart go skylarking in this giddy romance in which Joan is a pretty-but-spoiled heiress and Jimmy a sane-but-susceptible working man. Eddie Albert snags his share of laughs. (Feb.)



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Screen play by Daniel Taradash and John Monks, Jr.

A SANTANA PRODUCTION OF THE NOVEL BY WILLARD MOTLEY

Directed by **NICHOLAS RAY** · Produced by **ROBERT LORD**



Mickey Rooney, who seems to have settled down to happiness, celebrates with fiancée Martha Vickers at Carl Brisson party



When Carl opened singing engagement at Cocoanut Grove, son Fred (left) and daughter-in-law Roz Russell feted him



Van and Evie Johnson, definitely not on night club lists these days, swing into party spirit at the Brisson celebration

INSIDE STUFF

Cal York's Gossip Of Hollywood

THE Heart Department: When a popular starlet heard Montgomery Clift had arrived in town from Europe and took right off again to attend a wedding in Switzerland, she moaned, "If it's his own, I'll kill myself." She can live a little longer, Monty is much too career-minded for marriage at this time . . . Two of Hollywood's most attractive men, Clark Gable and Errol Flynn, whose estranged wife Nora cares most about Dick Haymes, are setting off for Europe heart-free . . . The engagement announcement of Mickey Rooney and Martha Vickers, a shy, retiring beauty who recently divorced A. C. Lyles, has the town agog. Since neither has a final decree, bets are that the marriage will never come off. Martha just isn't Mickey's type . . . Van and Evie Johnson were puzzled and a little hurt over Keenan Wynn's sudden decision to marry Betty Butler without a word to either of them. But Keenan, an impulsive fellow, didn't notify his studio either . . . You'd be amazed at the efforts of certain friends to prevent a popular out-of-town visitor from marrying a stuffy actress. They may succeed, too.

Papa Bogey: "I want to see my son right here beside me," Humphrey Bogart demanded at the hospital, a few hours after Steve Humphrey Bogart was born and the doctor, who probably takes Bogey's movie roles seriously, agreed. A few minutes later in cap, gown and mask, Bogey examined his small son at close range.

"You know, Doc, he's not as bad-looking as I thought he was going to be," he finally said. "Pretty good-looking kid, don't you think?"

The following day, the staff was bowled over by Bogey, who arrived loaded with camera and rolls of film. While nurses stopped in their tracks, Bogey shot picture after picture of his very young son.

Thoughts in Passing: Marguerite (Maggie to her friends) Chapman was the prettiest bride of the year in her Don Loper wedding dress. Pretty and happy because she married the man she's loved for seven years, Bentley Ryan . . . Charles Chaplin and his wife, staring at James Mason and his wife, who stare back. Each wondering what the other is doing on a party dance floor, perhaps . . . Frank Sinatra popped out with the shortest haircut of the year. He and Nancy seemed to have reached some sort of each-going-his-own-way agreement. We seldom see them

(Continued on page 12)



During Venetian stay, an Italian family gave Ty Power, with his bride Linda, use of their home, so that he could make costume changes, enjoy a rest during making of "Prince of Foxes"



One of the stars in Ty's new film is Linda's sister, Ariadne Christian, left. Marriage of Ty and Linda, right, delighted the "Tifosi," as the Italian bobby-soxers are called



Point of interest: Guests at recent Darryl Zanuck testimonial dinner were French actor Louis Jourdan and charming wife Berthe

Jitterbug sequence: When Ann Sothern and Cesar Romero put on their act it's a howl—for host Zach Scott, in background, right



INSIDE

together these days . . . Joanne Dru is fast becoming one of the most popular belles of the town. Seems to have garnered a new radiance since her final separation from Dick Haymes . . . And when all the shooting is over, popularity honors will be shared this coming year among three males—Farley Granger, Burt Lancaster and Montgomery Clift. Want to bet?

Set Doings: The sights one sees on these movie sets! For instance, the last thing we expected to see on the "Madam Bovary" stage was Van Heflin soundly whacking the bottom of a very young infant; so young, in fact, it was playing the role of a newly born baby. Nearby sat a nurse holding a stand-in baby, ready to go before the camera if the action went beyond the specified time limit. With each baby requiring his own nurse as well as a welfare worker, the scene, even though it ran a matter of seconds, was a costly one.

Van is happier in this role of a country doctor than he's been in a long time. His past health, which has kept him on a soft drink and soft food diet, has improved his looks and his outlook. At no time, he told

us, have he and his cute, redheaded Frances been happier.

Through her dressing room door, we saw Jennifer Jones deep in a business conversation anent her fiancé's decision to sell out the David Selznick studios, lock, stock and barrel, and somehow we feel David's unloading of this heavy burden adds to her happiness. Their only misunderstandings, we've been told, were caused by his unending working hours that kept them apart. Now they can really relax and be happy on that European honeymoon.

And one more thought, one of the main topics of conversation in Hollywood today concerns Jennifer; her quiet goodness and understanding toward her ex-husband Bob Walker through all his troubles, and her increasing beauty as time goes by. The word on all sides is: "Jennifer Jones is growing to be the most beautiful woman in Hollywood!"

Bits and Pieces: Wanda Hendrix and Audie Murphy hope the old adage of "a bad start, a good ending," is true. Wanda's attack of virus almost held up their wedding and Audie's attack immediately after cer-

STUFF



Rear view vision: Janet Leigh and her parents, the Fred Morrisons, get off to a good start—for a day's fun together



Salute to a bride—from groom Marshall Thompson. She's the former Barbara Long, sister of young movie actor, Richard Long

Hoot mon—it's Crosby, dressed for the occasion—a golf tournament he sponsored. Proceeds were split between Sister Kenny Foundation and local community fund



tainly postponed their honeymoon . . . James Mason has a rival in his love for cats. Howard Duff is so crazy over his seven feline pets, he's taken a small Laurel Canyon house with lots of ground for them to play in. "I admire their independence," Howard says . . . Tall and gracious Patricia Neal stole the show at the Command Performance in England. Patricia is a beauty and a charmer . . . Alan Ladd has lost so much weight, his friends are concerned about him. English fans mobbed Alan and Sue during their Command Performance appearances . . . The Bob Hopes have despaired of finding a house in Beverly Hills large enough for their family, so, in order to transact his business nearer home, Bob is having built on his property, a separate cottage to be used for his radio writers and business secretary. In this way both Mrs. Hope and the children can see him oftener. If he ever stays put, that is . . . The dance rehearsals for "Oh, You Beautiful Doll" are so strenuous,

(Continued on page 14)



Anticipation: Reconciled John Paynes take the cake—for fourth anniversary

(Continued from page 13) Mark Stevens eats dinner while resting his weary feet in a pail of hot water. "Not romantic, but darned comfortable," Mark grins . . . The way Errol Flynn has taken the starch from Greer Garson's dignity on the "Forsyte Saga" set has the whole studio chuckling. The two like each other very much and enjoy working together.

Tarzan on a Spot: When Lex Barker and his pretty wife walked into the lounge of the Palm Springs Tennis Club, Dennis O'Keefe motioned to a small boy and said, "Look, there's Tarzan."

The little boy surveyed Lex from head to foot. "Aw, that's not Tarzan," he said. "He's got pants on."

"Well," Dennis said, "Tarzan has to dress like other people in a place like this."

The lad thought it over and finally approached Lex. "Are you Tarzan?" he asked. "That man over there said you were."

Lex admitted, under the boy's skeptical gaze, that he was indeed the jungle king. "All right then, let's see you leap up to that beam," the boy challenged. "Sure, go ahead," O'Keefe seconded. "Don't want to let the boy down."

Lex, with an I'll-get-you-for-this glare at the grinning O'Keefe, who was loving it, looked again at the small boy's expectant face and then measured the distance to the beam. With a running jump he made it, hanging for seconds with one hand. The boy's look of adoration was his reward. But later, when O'Keefe learned Lex was planning revenge by assuring the lad Dennis was a real "T" man who would take him on a hunt for criminals, O'Keefe carefully kept out of sight.

Children: Zack and Elaine, the wise and understanding parents of Waverly Scott, realize the tremendous importance of coming, at long last, into the teens. So, on Waverly's thirteenth birthday, they gave her the privilege of inviting any seven of her school chums for an overnight house party, stocked the ice-box with Cokes, hot dogs and everything youngsters love, and then repaired to their own room while Waverly and her friends took over. They were proud, Zack and Elaine, of their daughter's choice, that included all creeds, but were a little puzzled but undaunted over their desire

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STUFF

to sleep on the living room floor in sleeping bags. Certainly no little girl ever had a nicer teen-age birthday to remember.

Little Stephanie Bendix, the pride and joy of actor Bill and his wife, is most submissive to her nurse's requests but relaxes completely on Thursdays, the nurse's day off. Recently, Stephanie received two chocolate rabbits, that were placed on the nursery mantel to be admired, but not eaten right then by such a little girl. The first Thursday after that, Mrs. Bendix discovered Stephanie on a chair by the mantel hastily stuffing into her mouth the last bite of one of the rabbits.

"Stephanie," Mrs. Bendix said aghast, "you've eaten one of your rabbits."

"Yes," said Stephanie, "and next Thursday I'm going to eat the other one."

A couple who seem to prove the younger they marry, the happier they are, is Mona Freeman and her husband, Pat Nerney. The only drawback to her complete happiness is that Mona wants to play more mature roles. "After all, I am a wife and mother," she says. But all we could think of was what an absolute riot she'd be at a college dance.

At the home of Jack and Anne Warner, we encountered a group of youngsters perfectly at home among the older set. Cal sat with director Mervyn LeRoy, his wife Kitty, and her two lovely daughters. MCA head, Jules Stein, his beautiful wife Doris, and their two attractive daughters Jean and Susan were the guests of Jack and Anne's young daughter, Barbara, home from school in Switzerland. Young Peter Plant, Constance Bennett's son, joined us downstairs in the Warner playroom to view Bob Hope's picture "The Paleface." Certainly there could be no more charming group of youngsters anywhere than these teen-age Hollywoodites.

Shirley and John: At a recent party Cal noted that Shirley Temple and her husband John Agar never seemed to roam three feet apart. Slim, trim and beautiful in her dark gray satin suit, Shirley complained she had gained a few pounds during the shooting of "Mr. Belvedere Goes to College," because she was



Realization: Christina Cassini dines in New York with mother, Gene Tierney



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WHEN IT SHOULD LOOK
LIKE THIS →



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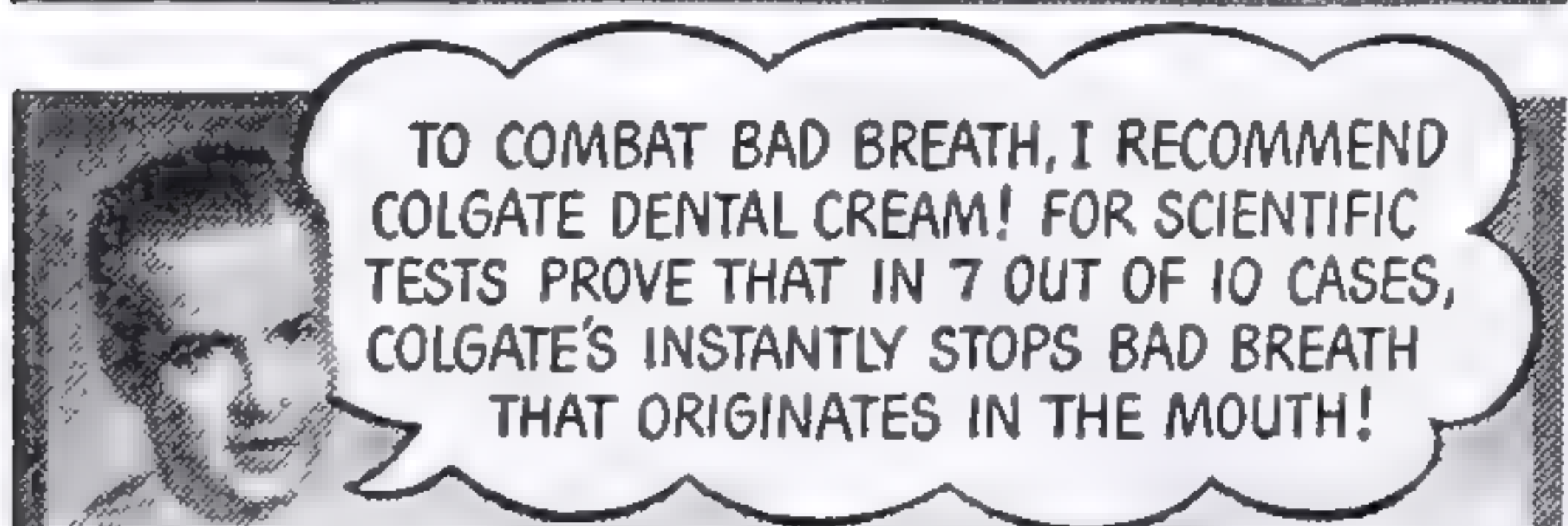


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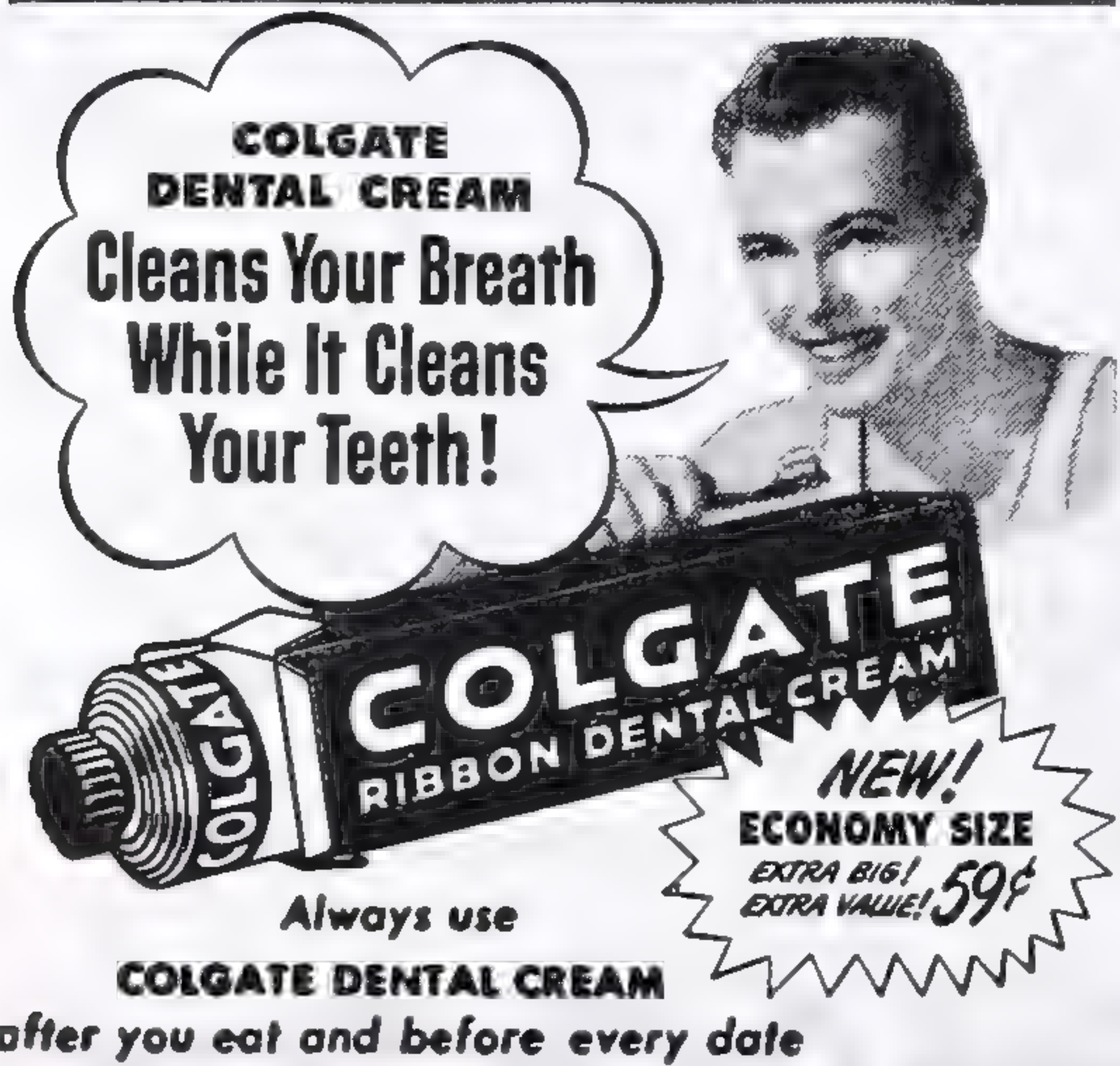
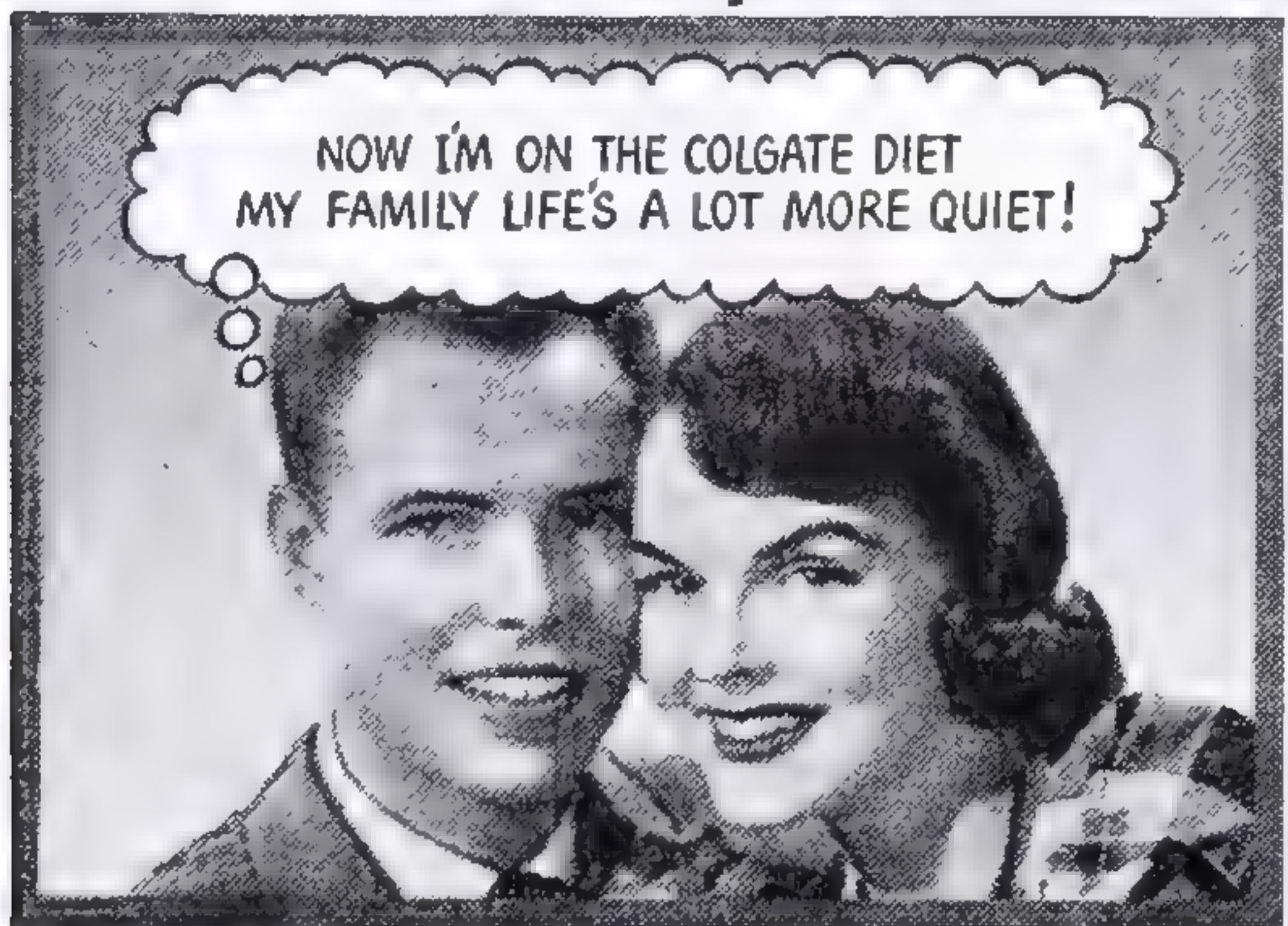
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INSIDE STUFF



Ben Gage's mood called for a pipe— and a wifely aside from Esther Williams!

so happy making it. While Sally and Shirley exchanged memories of their mutual alma mater, Westlake School for Girls, Cal chatted with John, a shy, reticent lad whose modesty is charming.

"How about you emerging one of the favorites on Photoplay's popularity polls?" we asked him. "I'll bet Shirley was proud of you."

"She was," he smiled, and then we discovered, after questioning, John had made that poll after only one picture.

What a Romance! At a recent party, Cal sat at the same table with Ava Gardner and Howard Duff and viewed, close up, this strangest of romances. Throughout the evening Howard sat in the deepest of gloom while beautiful Ava, in her charming red gown, danced and chatted with others. She always returned, however, to the taciturn Duff, who made no pretense of being anything but miserable.

Assured by others that Mr. Duff enjoyed the same misery while courting Yvonne De Carlo, we surmise the actor is suffering from some deeply rooted hurt that finds a comforting outlet in his gloomy torch bearing. Certainly, Ava is not only one of the most beautiful women in Hollywood, but one of the best liked and why she doesn't either reject or accept Duff, is beyond us. Yet Ava dates no one else and when he uncereemoniously departed the festivities, it was Ava who ran after him to see he did not leave alone.

Anyone know the answer to this long-enduring romance with the lady saying no while the hero suffers, but is still her best beau?

Flynn Report: Errol Flynn, who often drops by Cal's house on his way home from M-G-M, came by at an opportune moment. Anne Baxter and John Hodiak, who were leaving for a holiday in Jamaica, were here discussing their trip when Errol popped in. He at once set things in motion with cables to friends and Anne and John set off well fortified with information from both of us. A few evenings later a few friends gathered at

(Continued on page 21)



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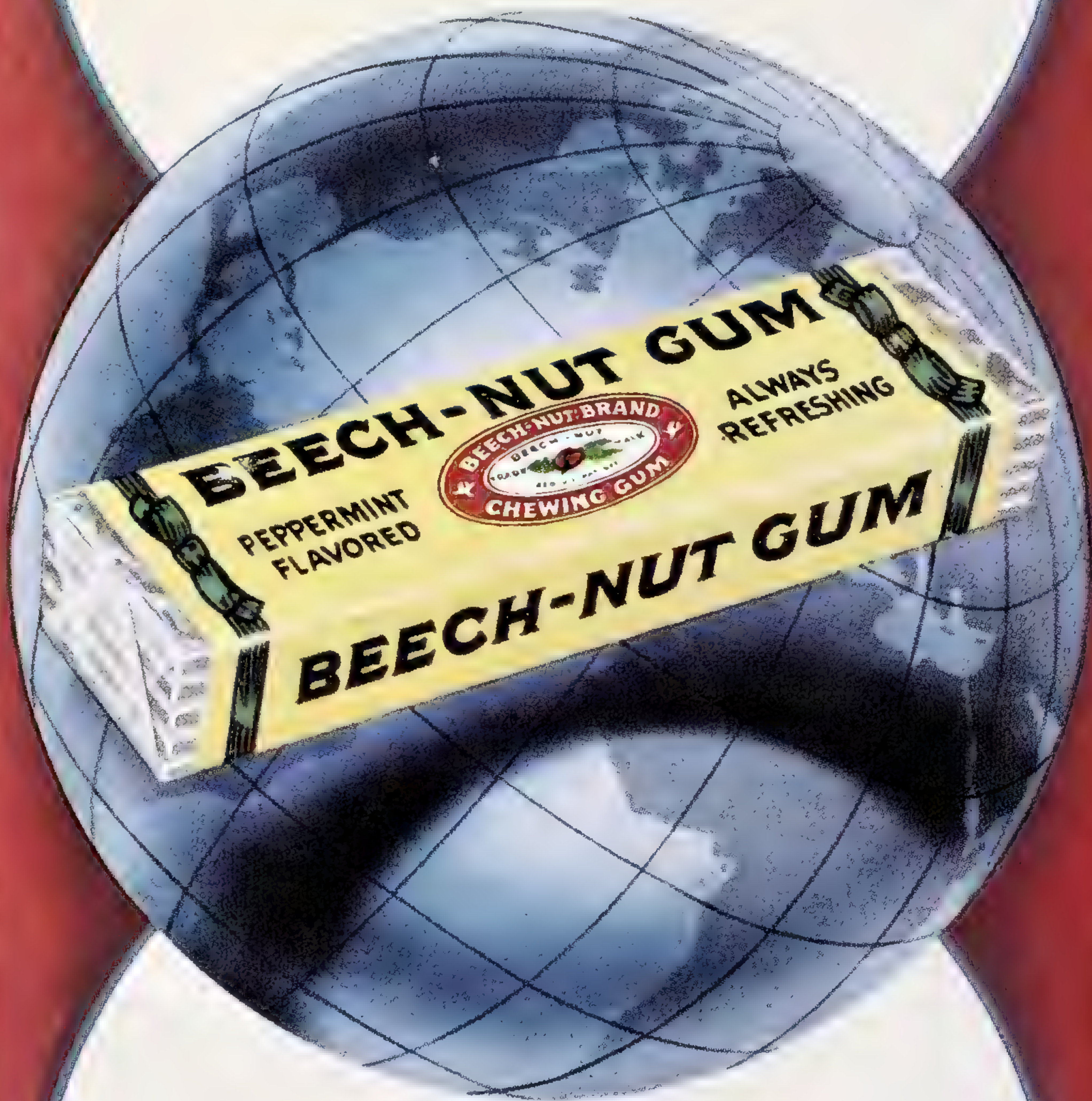
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long to John Lund! And besides being
awfully nice to look at, he's very con-
vincing as an actor. He is the most inter-
esting hunk of man Hollywood has seen
in many a year. I hope the producers
continue to cast him in romantic roles such
as he had in "A Foreign Affair."

SUNNIE WILSON
Manchester, Conn.

You can have your most dangerous men
and your most likely-to-succeed men, but
when it comes to an all-around wonderful
dancer and actor, with charm and sex ap-
peal, give me Dan Dailey. How about
hearing more about Dan in Photoplay?

JANE NEVERS
Jefferson, N. H.

(Watch for the May issue.)

I fail to see how Dorothy Kilgallen can
use the word "menace" in connection with
Montgomery Clift. In my vocabulary, a
menace is something to stay away from.
And anyone who'd want to stay away from
Monty Clift, is plumb crazy!

DORIS E. PYLE
Salina, Kans.

My boy friend's nice but he'd be more so
if he had Burt Lancaster's torso!
(From a reader who's been sighing ever
since she read Kilgallen's "Torso" tonic,
"Muscles, Magnetism and Menace!")

DORRIS DAVIES
New York, N. Y.

Cheers and Jeers:

During the war, when flags were flying
and bands were playing, employers prom-
ised to give the returned veterans the same
positions they held prior to their leaving.
Yet, why is it that John Carroll, who had
been getting nice fat parts as a civilian, is
now reduced to deplorable roles in "B"
pictures since his return? Seems to me,
they're not doing right by our John.

SALLY WISH
Chicago, Ill.

After seeing "Red River," I think a new
star has finally been noticed. And I do
not mean Montgomery Clift. I am talking
about John Ireland. His acting is natural
and not forced. And although his voice
is low, it is commanding. But just be-
cause he is not starred, he seems to have
been overlooked by movie fans.

NORMA DENE GIGGY
Springfield, Mo.

Your article about the "21 Club," Jan-
uary issue, was very heartening. I refer
especially to the part about none of the
members drinking or smoking. I only wish
more of the Hollywood stars would be as
good examples to their young public.

BONNIE LONGFELLOW
Goodland, Ind.

Back Talk:

I was reading a letter in Photoplay that said Dan Dailey was a far greater dancer than Gene Kelly. I think Gene Kelly is a wonderful dancer. All Dan Dailey does is jump around.

DORIS ANNE DUVAL
Tampa, Fla.

In your January issue, a young lady wrote that while Peter Lawford was in Cleveland, he wouldn't sign autographs. In answer, I would like to say when Pete was in New Rochelle, he shook hands and signed autographs until Keenan Wynn and the policeman had to drag him away—it was pouring rain besides.

ANNE SCHULTZ
New Rochelle, N. Y.

Has Hollywood gone wacky? What's the big idea of starring Farley Granger opposite Joan Evans? Might as well star Margaret O'Brien opposite Clark Gable. What happened to Cathy O'Donnell? She was meant for the part of *Rosanna McCoy*. Why, if I was Farley Granger (that wonderful hunk of man) I'd be insulted if I was starred opposite a baby like that.

JANET LANGE
Ambridge, Pa.

Question Box:

In one magazine, I read that Douglas Dick was born in 1920 and in another magazine I read he was twenty-five years old. Could you tell me his correct age?

MARY JOCIS
Sheboygan, Wis.

(He was born Nov. 20, 1920.)

Could you please tell me if Burt Lancaster's real name is Burton Lancaster? Also, my friend said he is Italian, but I said he wasn't. I can't prove it. Would you please tell me?

LILLIAN LEVINUS
New York, N. Y.

(His full name is Burton Stephen Lancaster. He was born in New York City and traces his ancestry back to the House of Lancaster, England.)

My friends and I thought Lana Turner did a wonderful job of acting in "The Three Musketeers." Did she have any make-up on in the scene where she was imprisoned and was trying to get June Allyson's pity?

SHIRLEE OWEN
Ogden, Utah

(Yes. A white make-up was used to make Lana look pale and ill.)

We Houstonians (of the high school set, at least) are all set to start a new fan club, but we don't know what to name it. Will you help by telling us who those marvelous, talented, gorgeous twins are who sang and danced in "Words and Music"? We think they are the best young movie entertainment that has come along in quite a while.

JOAN GRAY
Houston, Texa

(Ramon and Royce Blackburn, who were well-known night club entertainers before they broke into movies.)

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deeper—right into pore openings.
Never before has a cream
softened tiny lines so soon...
smoothed dry skin to
younger-looking beauty!



At home: Bob Montgomery and Ingrid Bergman between Lux airing of "The Seventh Veil"

INSIDE STUFF

Abroad: Cary Grant, Ann Sheridan on location in Germany for picture "I Was a Male War Bride"



(Continued from page 16) Flynn's to view the film shot by the actor on his recent Jamaica visit. Pat and Cornel Wilde were leaving the following week for a picture in Switzerland and both were radiant that their film together, "Shockproof," reaped splendid reviews. Janet Leigh came by with Arthur Lowe Jr. The breach between Errol and Nora seems permanent at the moment with Errol deeply affected by his wife's decision.

Food and Femmes: Elizabeth Taylor, Janet Leigh and June Allyson claim the distinction of having the most enormous appetites of any girls in town with Elizabeth taking first honors. Steaks and all the trimmings were the luncheon orders of the day all through "Little Women." With Elizabeth in England, where rations are short and Janet dieting to fit into those "Forsyte Saga" costumes, June is left to eat in peace.

Roaring with Leo: The set was a life-like gambling den (and why a "den," we wonder) replete with red damask walls, gaming tables, smoke and oddly assorted customers. The scene on this "Any Number Can Play" set had just been completed when a hand reached out for us. "Come on, I want to talk to you," a voice said and, startled, we turned around to

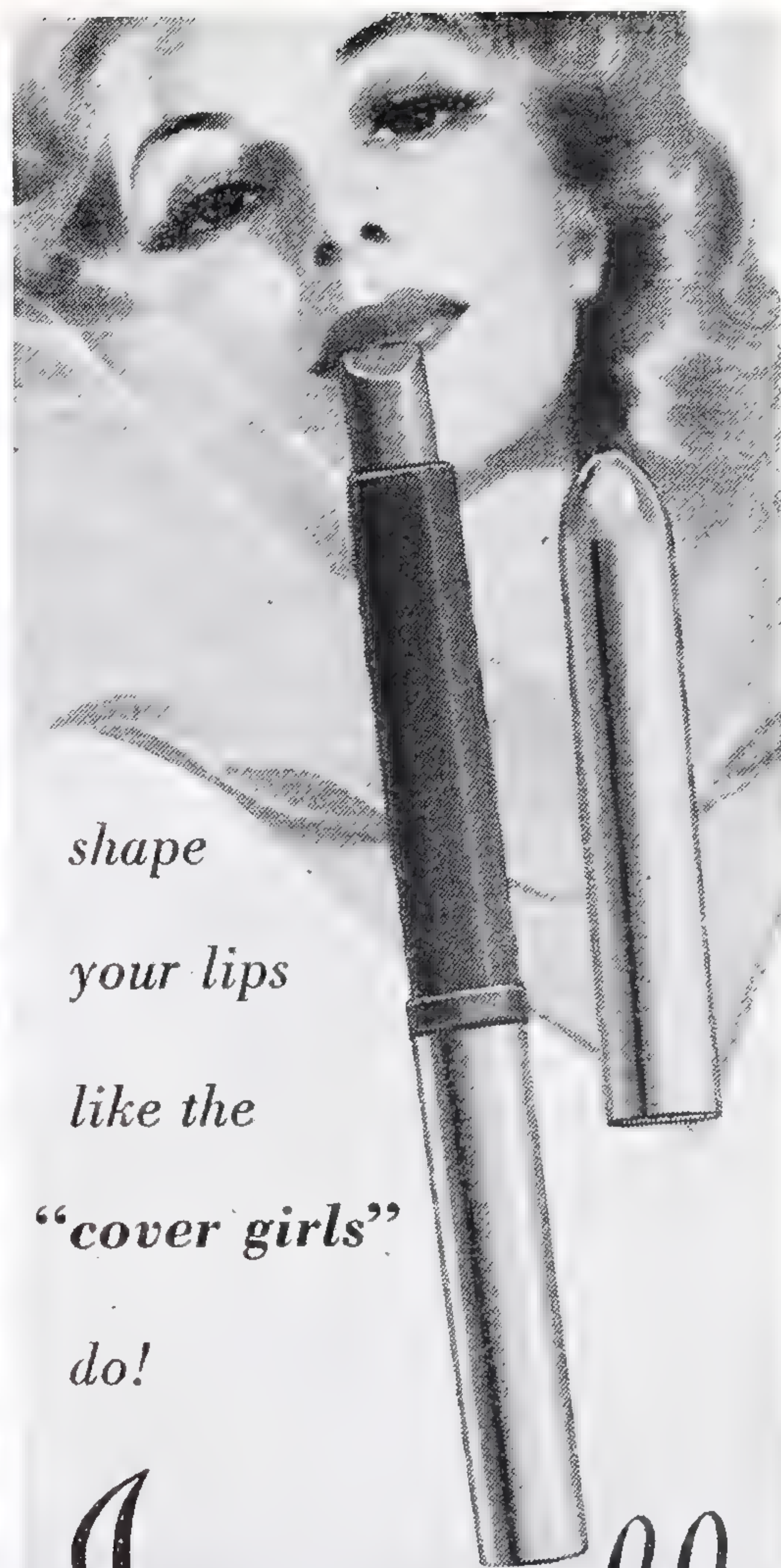
catch the amused grin of Clark Gable.

We relaxed in his comfortable dressing room, chatting of many things. His new television set is his pride and joy, he told us. "Have it set up back in the gun room where it can be seen from any angle. I can have my dinner on a tray and never miss a thing. It's fascinating."

With no girl in his life at the moment (and that misunderstanding between Clark and Iris Bynum looks final), he plans on leaving for Europe in February, taking his car and touring as he pleases.

With a promise to see each other before he leaves, we took off for "The Midnight Kiss" set, two sound stages away, where two plaid flanneled arms swept us inside. It was Keenan Wynn. "The person I'm looking for," he explained. "I was just up to the publicity department saying if anyone was to write my marriage story (and Cal knows there have been a lot of requests) it's you." Cal was flattered but then Keenan knows his fine sons Ned and Tracy—who live now with Evie and Van—are two of our favorite children.

Katharine Grayson and Mario Lanzo, who turns out to be a neighbor of Cal's, were deep in a duet for the picture and we pass on, as an inside tip now: watch this Lanzo lad. And don't say your Uncle Cal didn't tell you in advance.



shape
your lips
like the
"cover girls"
do!

Irresistible
NEW, LONGER
LIPSTICK

Professional size... only 39¢

For the beautifully shaped lips men admire, try softer, smoother Irresistible Lipstick in the new long "make-up-artist" case of mock-gold metal. WHIP-TEXT to stay on longer... smoother.

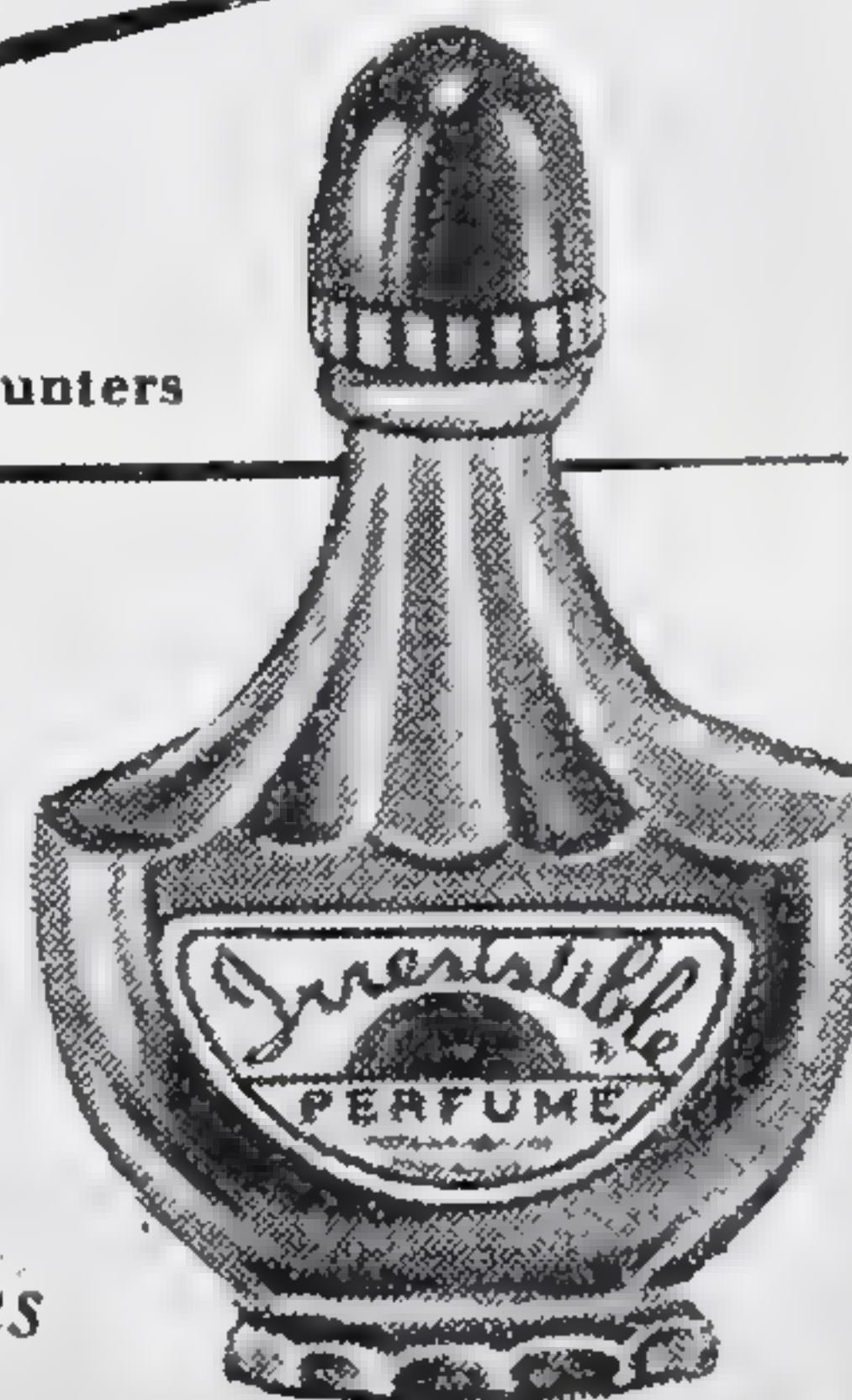


At all cosmetic counters

Put a love song
in his heart!
Tonight, use

**IRRESISTIBLE
PERFUME**

10c and 25c sizes



✓✓ (F) **The Fan** (Twentieth Century-Fox)

IF HE were alive today, Oscar Wilde would be as pleased as punch over this nosegay of the Naughty Nineties based on his play, "Lady Windermere's Fan." It's an elegantly mounted picture with a first-rate cast and it preserves Wilde's wry, sly humor.

Jeanne Crain is enchanting as *Lady Windermere*, who fears her handsome, wealthy husband, Richard Greene, has been unfaithful. Madeleine Carroll is delightful as the beautiful-and-bold *Mrs. Erlynne*. George Sanders is excellent as *Lord Darlington*, a regular heartbreaker in his day. These four lend sparkle to a comedy of Victorian times when indiscretion was the ultimate sin.

Because Jeanne believes her husband guilty of an affair with Madeleine, whose real identity is a mystery to her, she is ready to run off with Sanders. Whereupon the woman whom Jeanne regarded as her worst enemy proves to be her best friend.

Your Reviewer Says: A charming period piece.



Nostalgic nosegay: Madeleine Carroll, Richard Greene and Jeanne Crain add sparkle to a comedy of the Victorian era

Shadow

BY ELSA



From Connecticut to Camelot: Sir Cedric Hardwicke, Rhonda Fleming, Bill Bendix, Bing cavort in court

✓✓ (F) **A Connecticut Yankee In King Arthur's Court** (Paramount)

THIS Mark Twain classic presents a remarkably youthful Bing Crosby in the role of the brave, bold and bewildered blacksmith who finds himself in *King Arthur's* court in the year 528.

What seems a nightmare turns into a dream when Bing meets the king's niece, Rhonda Fleming, a delectable dish in any age. Trading Connecticut for *Camelot*, Bing grabs a seat at the round table. Unfortunately, the lady is betrothed to Henry Wilcoxon, a fierce fellow right handy with a lance. But Bing, the old smoothie, surmounts all obstacles.

Bill Bendix is something to see in armor and a long bob. As King Arthur, Sir Cedric Hardwicke sneezes his way through the picture, while Virginia Field and Murvyn Vye plot to seize the throne.

Your Reviewer Says: Colorful—and darn funny, too.

✓ (A) **Flaxy Martin** (Warners)

APPARENTLY, it's Virginia Mayo's lot to play dizzy, deceitful dames. As *Flaxy Martin*—a knockout on looks but with a dollar sign where her heart should be—Virginia uses lawyer Zachary Scott for her selfish ends. With her gangster-sweetheart, Douglas Kennedy, she sees to it that Zach takes the rap for a murder he didn't commit. It's Dorothy Malone who steers Zach back to the old-fashioned virtues. Tom D'Andrea proves a friend in need; Helen Westcott is a blackmailer.

Up to their ears in squalor and crime, one and all are called upon to think and act with lightning speed.

Your Reviewer Says: Murder will out.

✓Good ✓✓Very Good

✓✓✓Outstanding

F—For the Whole Family

A—For Adults



A military matter: Clark Gable, Walter Pidgeon, Edward Arnold, Moroni Olsen in an air force drama of distinction

✓✓✓ (F) Command Decision (M-G-M)

SOME men are born leaders, capable of making a decision and sticking to it. Brigadier General Clark Gable is this breed—a soldier first, last and always. By way of contrast, Major General Walter Pidgeon is more a politician than a military man.

These two divide acting honors in a strong story which points up the problems of the Big Brass. One problem is outspoken newspaper correspondent Charles Bickford, far too inquisitive about aerial operations and losses to suit Gable. Another, even more perplexing, is the inopportune visit of Congressman Edward Arnold and his colleagues. Gable is brusque with Arnold who criticizes the way the war is going. Whereupon it's up to Pidgeon to smooth things over.

Van Johnson is a cynical sergeant. Brian Donlevy is the man slated to fill Gable's shoes and John Hodiak plays a colonel and close friend of Clark's.

Your Reviewer Says: It's dramatic dynamite!

Stage

BRANDEN

✓✓✓ (F) Portrait of Jennie (Selznick)

EVER feel as if you were floating on a fleecy pink cloud? Well, that's the effect this nostalgic picture brings you. It is romance plus, beautifully acted, directed and produced.

Jennie, played by Jennifer Jones, is an entrancing creature, half-girl, half-woman. When struggling artist Joseph Cotten meets her, he cannot forget her. Encouraged by wise Ethel Barrymore and kindly Cecil Kellaway, he paints *Jennie*, capturing her lovely, elusive spirit. Theirs is a strange, will-o'-the-wisp love affair, for *Jennie* belongs to an earlier era. Her visits to Joseph, all too fleeting and unreal, build the story to a strong climax.

It's a glowing, dream-spun tale of Young Love. An outstanding cast includes David Wayne, Albert Sharpe and Lillian Gish.

Your Reviewer Says: A love story to stir your heart.



Inspiring illusion: Jennifer Jones and Joseph Cotten in a love story which knows no time boundaries

✓ (F) The Far Frontier (Republic)

ROY ROGERS discovers a slippery crew of smugglers who transport criminals from Mexico to the United States. They're a bad lot, led by Roy Barcroft and Robert Strange.

Rogers goes into action when his border patrolman friend, Clayton Moore, is missing. Then things move hot and fast with hard ridin' and lots of slugging. His old pals, Andy Devine, Foy Willing and the Riders of the Purple Sage are around to help him. And there's Gail Davis, too, a right cute cowgirl.

Filmed in Trucolor, "The Far Frontier" is a notch or so above the average Western.

Your Reviewer Says: Good deal, pardner!

For Complete Casts of Current Pictures See Page 101.

For Best Pictures of the Month and Best Performances See Page 27.

For Brief Reviews of Current Pictures See Page 4.

(Continued on page 24)

"Rapture Pink" by Westmore

HOLLYWOOD'S VIBRANT
SPRING COLOR



INSPIRED BY
JANE WYMAN
STARRING IN

"A KISS IN THE DARK"
A Warner Bros. Production



59¢
PLUS TAX

Westmore again creates the beauty color-sensation of the season. It's "Rapture Pink," vibrant with beauty—fresh and radiant as Spring! In lipstick and rouge, with foundation cream and face powder to complement.

"Regardless of Price
You Cannot Buy Better"

**Westmore
Cosmetics**

At cosmetic counters everywhere
In U. S. A. and Canada

✓✓ (A) Force of Evil (M-G-M)

THIS movie dealing with killers and crooks is just about as hard-boiled as they come. Derived from Ira Wolfert's novel, "Tucker's People," it exposes the rotten policy racket that is robbing a gullible public of its nickels and dimes.

John Garfield is completely convincing as a product of New York's slums who becomes the mouthpiece of "numbers king" Roy Roberts. Roberts looks and acts the part of a big-shot gangster. Thomas Gomez scores as Garfield's estranged brother who works the racket on a small scale, and Howland Chamberlain is effective as his terrified bookkeeper. In shining contrast to all this corruption, there's Gomez's dewy-eyed young secretary who spurns Garfield's attentions. However, recognizing decent instincts beneath his cynical exterior, she is attracted to him. In this role, newcomer Beatrice Pearson is very appealing, indeed.

An exciting, fast-moving picture which reveals crime in a glaringly vicious light.

Your Reviewer Says: Gunplay with Garfield.

✓✓ (F) Bad Boy (Allied Artists)

THIS action drama describes the splendid work of the Variety Clubs International. The organization maintains a boys' farm at Copperas Cove, Texas, where young criminals are rehabilitated.

As the "bad boy" of the title, Audie Murphy certainly makes good in a big way. Although Murphy appears beyond redemption, it's the credo of Lloyd Nolan, director of the farm, that there are no hopeless boys—only people who grow hopeless about them. So he pleads with Judge Selena Royle to place the boy in his care rather than send him to reform school. When she reluctantly agrees, Nolan is confronted with the biggest problem of his long, useful career.

While polite enough to Nolan and his friendly wife, Jane Wyatt, Murphy refuses to buckle down to real work. He is far from popular with the other boys or with Nolan's hard-boiled assistant, James Gleason, who has to restrain himself from beating some sense into him.

Your Reviewer Says: Another medal for Murphy.

✓ (F) Alias Nick Beal (Paramount)

THE good and bad in man comes to grips in this drama which obviously was inspired by Goethe's "Faust." Ray Milland, suave and sinister, is the devil in human form.

He is after district attorney Thomas Mitchell's soul and, toward that end, uses every scurvy trick to turn a basically honest individual into a corrupt political machine. He even bribes down-and-out Audrey Totter to cause a rift between Mitchell and his sympathetic wife, Geraldine Wall.

Farfetched though this is, at times you'll give it your undivided attention, wondering how on earth poor Mitchell will escape the clutches of his crafty adversary. George Macready plays a man of the cloth, Fred Clark a crooked politician.

Your Reviewer Says: Devilishly different.

(F) Angel in Exile (Republic)

A PRETTY girl, a fake gold mine and a minor miracle change John Carroll's plans in this rough-and-tumble action drama with a Western setting.

After a five-year stretch in prison for manslaughter, Carroll and his partner-in-crime Art Smith are all set to collect a gold cache worth a cool million. Tough

guy Barton MacLane and his accomplice horn in on the deal. They follow Carroll to an abandoned mine in the mountains where they force him to cut them in . . . or else. Although the gold was stolen years ago, the idea is to pretend it's just been discovered. A suspicious government clerk guesses their little secret and black-mails them into declaring him a partner. It's a question of who will pull the trigger first and skip off with the loot. Meanwhile, Carroll meets Adele Mara, daughter of village doctor Thomas Gomez, and he begins to see things in a new light.

Your Reviewer Says: "All that glitters . . ."

✓ (F) Wake of the Red Witch (Republic)

AS CAPTAIN of the Red Witch, devil-may-care John Wayne takes you on a long sea voyage to faraway places. Strange adventures befall Wayne and handsome Gig Young as they first conspire to sink a ship carrying a fortune in gold and later return to salvage it.

Crafty shipowner Luther Adler halts the investigation which follows, and it's then Young learns the real motive behind Wayne's act. It isn't greed for gold or pearls that accounts for the deadly enmity between Wayne and Adler, it's a far greater prize—dark-eyed Gail Russell. Gail dwells on a South Sea Island, the niece of French Commissaire Henry Daniell. Her heart belongs to Wayne but Fate keeps them apart. It is this unhappy love affair which has turned the captain into a relentless brute. In the process of uncovering Wayne's colorful past, Young loses his heart to Luther's attractive niece, Adele Mara.

Wayne's undersea battle with an octopus is a highlight of this long, lusty sea story based on Garland Roark's novel.

Your Reviewer Says: Thriller of the deep.

(F) Rose of the Yukon (Republic)

THE white open spaces make an attractive background for this routine chase picture. Steve Brodie is the pursuer. William Wright the hunted. Myrna Dell is the little lady who shuttles between the two.

An Army deserter, supposedly killed in action, Wright has struck it rich in Alaska. When his ex-buddy Brodie spots his picture in the paper, he is sent to get him. Army officials want Wright to reveal what happened to members of a mission which never returned. Myrna (who bears more than a passing resemblance to Myrna Loy) shields Wright until she learns he's a murderer and traitor. Then she switches to Steve's side. There's a wild sled chase over rough Arctic trails with Brodie taking time out to fight a pack of vicious dogs. Meanwhile, Myrna softly sings: "It's Not the First Love."

No epic of the North, this; yet it has moments of interest.

Your Reviewer Says: Ice-coated crime yarn

✓ (F) Tarzan's Magic Fountain (RKO)

WANT to take a trip to the jungle with Tarzan and Jane and their pet chimpanzee, Cheta? Here's your chance!

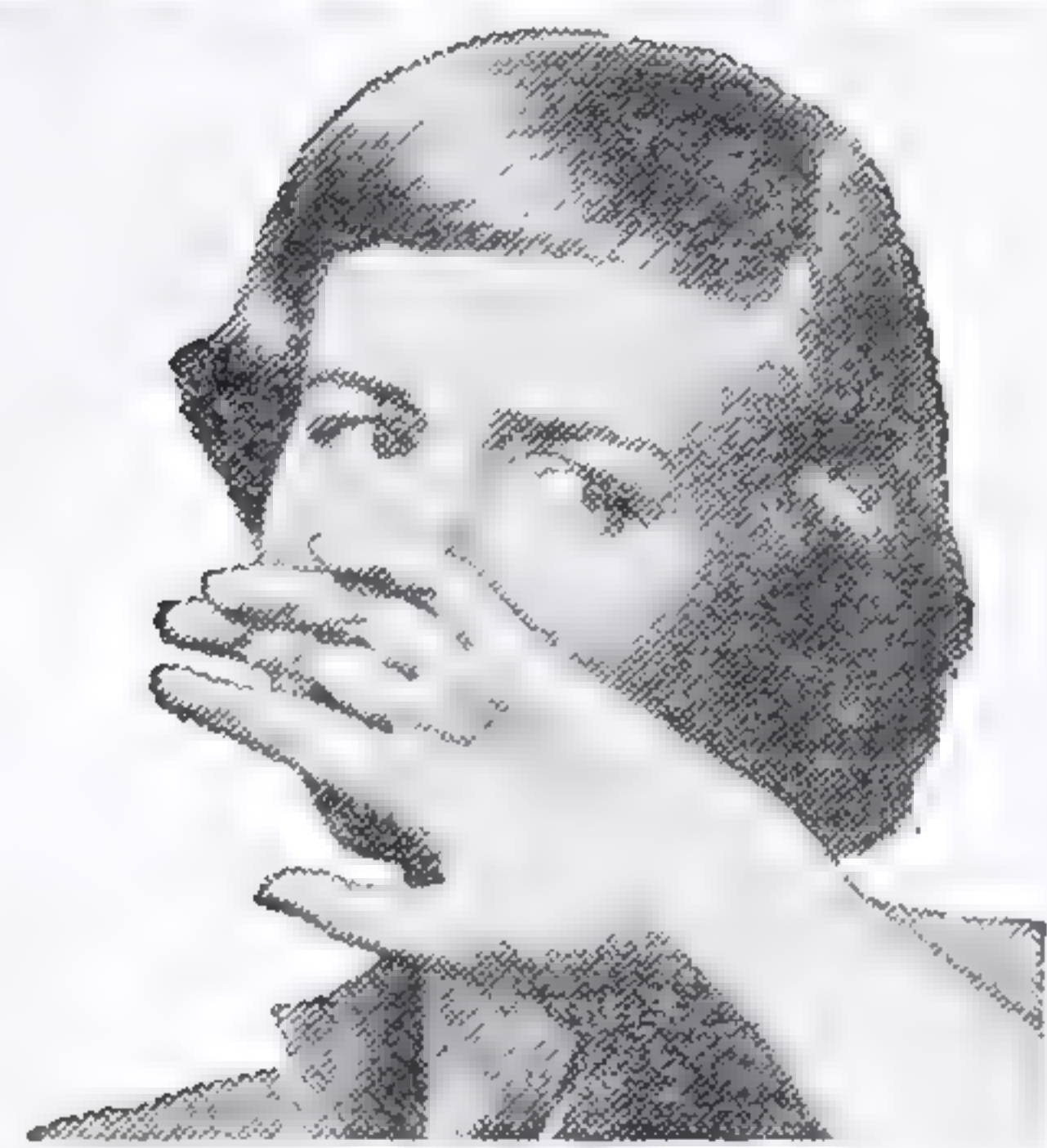
Lex Barker is the boy given to few words but swift action. Brenda Joyce is his pretty mate untroubled by clothes problems. They discover English aviatrix Evelyn Ankers, lost for twenty years living in a jungle paradise where one never grows old. Naturally, she's reluctant to return to civilization until she learns that her testimony can free an innocent.

(Continued on page 26)

"I WAS ASHAMED OF MY FACE

until Viderm made my dreams of a clearer skin come true in one short week"

(FROM A LETTER TO BETTY MEMPHIS SENT HER BY ETHEL JORDAN, DETROIT, MICH.)



BETTY MEMPHIS

If your face is broken out, if bad skin is making you miserable, here is how to stop worrying about pimples, blackheads and other externally caused skin troubles.

JUST FOLLOW SKIN DOCTOR'S SIMPLE DIRECTIONS

By Betty Memphis

"I just want to be alone!" Is there anything more awful than the blues that come when your face is broken out and you feel like hiding away because of pimples, blackheads and similar externally caused skin troubles? I know how it feels from personal experience. And I can appreciate the wonderful, wonderful joy that Ethel S. Jordan felt when she found something that not only *promised* her relief—but gave it to her in just one short week!

When I was having my own skin troubles, I tried a good many cosmetics, ointments and whatnot that were recommended to me. I remember vividly how disappointed I felt each time, until I discovered the skin doctor's formula now known as the Double Viderm Treatment. I felt pretty wonderful when friends began to rave about my "movie-star skin." No more self-consciousness. No more having my friends feel sorry for me. The secret joy, again, of running my fingertips over a smoother, clearer skin.

Many women shut themselves out of the thrills of life—dates, romance, popularity, social and business success—only because sheer neglect has robbed them of the good looks, poise and feminine self-assurance which could so easily be theirs. Yes, everybody looks at your face. The beautiful

complexion, which is yours for the asking, is like a permanent card of admission to all the good things of life that every woman craves. And it really can be yours—*take my word for it!*—no matter how discouraged you may be this very minute about those externally caused skin miseries.

What Makes "Bad Skin" Get That Way?

Medical science gives us the truth about how skin blemishes usually develop. There are small specks of dust and dirt in the air all the time. When these get into the open pores in your skin, they can in time "stretch" the pores and make them large enough to pocket dirt particles, dust and infection. These open pores become infected and bring you the humiliation of pimples, blackheads or other blemishes. Often, the natural oils that lubricate your skin will harden in the pores and result in unsightly blemishes.

When you neglect your skin by not giving it the necessary care, you leave yourself wide open to externally caused skin miseries. Yet proper attention with the Double Viderm Treatment may mean the difference between enjoying the confidence a fine skin gives you or the embarrassment of an ugly, *unbeautiful* skin that makes you want to hide your face.

The Double Viderm Treatment is a formula prescribed with amazing success by a dermatologist and costs you only a few cents daily. This treatment consists of two jars. One contains Viderm Skin Cleanser, a jelly-like formula which penetrates your pores and acts as an antiseptic. After you use this special Viderm Skin Cleanser, you simply apply the Viderm Fortified Medicated Skin Cream. You rub this in, leaving an almost invisible protective covering for the surface of your skin.

This double treatment has worked wonders for so many cases of external skin troubles that it may help you, too—in fact, *your money will be refunded if it doesn't*. Use it for only ten days. You have everything to gain and nothing to lose. It is a guaranteed treatment. Enjoy it. Your dream of a clearer, smoother complexion may come true in ten days or less.

Use your Double Viderm Treatment every day until your skin is smoother and clearer. Then use it only once a week to remove stale make-up and dirt specks that infect your pores, as well as to aid in healing external irritations. Remember that when you help prevent blackheads, you also help to prevent externally caused skin miseries and pimples.

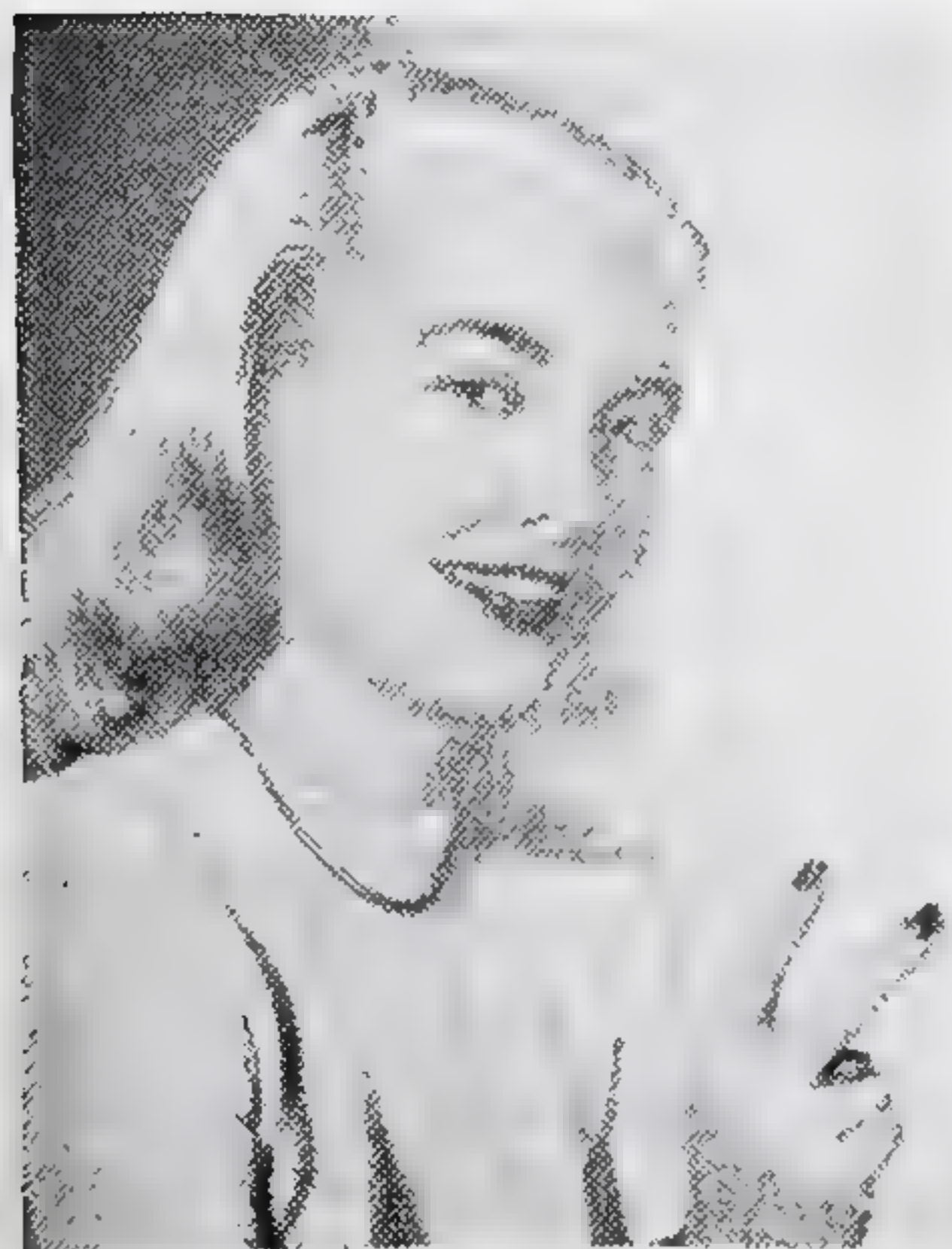
Just mail your name and address to Betty Memphis, care of the New York Skin Laboratory, 206 Division Street, Dept. 92, New York 2, N. Y. By return mail you will receive the doctor's directions, and both



jars, packed in a safety-sealed carton. On delivery, pay two dollars plus postage. If you wish, you can save the postage fee by mailing the two dollars with your letter. Then, if you are in any way dissatisfied, your money will be cheerfully refunded. To give you an idea of how fully tested and proven the Viderm Double Treatment is, it may interest you to know that, up to this month, over two hundred and thirty-one thousand women have ordered it on my recommendation. If you could only see the thousands of happy, grateful letters that have come to me as a result, you would know the joy this simple treatment can bring. And, think of it!—the treatment *must* work for you, or it doesn't cost you a cent.

Advertisement

A screen star's face is her fortune. That's why she makes it her business to protect her complexion against pimples, blackheads and blemishes. Your face is no different. Give it the Double Treatment it needs and watch those skin blemishes go away.





GAIL RUSSELL
AND JOHN PAYNE
CO-STARRING IN
PARAMOUNT'S
"EL PASO"

Gail Russell Told me The Truth about Men!

Men never got serious about me.

One date, or two—but nothing more. I couldn't understand it 'til I read Gail Russell's words: "A man wants his special girl to be *feminine*... wants her hands to be soft and romantic." The magazine said Gail Russell uses Jergens Lotion on her hands, so—

I decided to try Jergens too!



What a difference! My hands felt smoother, looked lovelier overnight. And soon, Bill noticed! "Such beautiful hands!" he said. And tonight he told me so again...*when he slipped his ring on my finger!*

Your own hands can be so much lovelier—softer, smoother—with today's finer Jergens Lotion. Because it's a liquid, Jergens quickly furnishes the softening moisture thirsty skin needs. And no stickiness! Still only 10¢ to \$1.00 plus tax.



Hollywood Stars Use Jergens Lotion 7 to 1
Over Any Other Hand Care

Used by more Women than any other Hand Care in the World!



(Continued from page 24)

man back in England. Meanwhile, greedy Albert Dekker and Charles Drake determine to find the mysterious Blue Valley which offers the secret of eternal youth so they can make their fortunes. Their opportunity comes when Evelyn and her Englishman return to the jungle and plead with Tarzan to guide them to the magic fountain.

It's hocus-pocus but it's also fun, especially Cheta making with the bubble gum.

Your Reviewer Says: It's tree-swinging time!

✓ (F) The Life of Riley (Universal-International)

THE comic misadventures of an ordinary guy, whose life is wrapped up in his family and his factory job, are related here with noisy gusto.

Big Bill Bendix is the *Riley* of radio serial fame, an amiable nitwit liked by everyone. Everyone, that is, except the bill collectors, including landlady Beulah Bondi. Beulah, who lives in the house next door with her good-looking young nephew, Richard Long, heartily disapproves when Richard and Bill's pretty daughter, Meg Randall, fall in love. Mark Daniels, son of Bill's boss, is after Meg, too, chiefly because he can only get his hands on a trust fund on his wedding day. Meg agrees to marry Mark to solve her father's financial problems, neglecting to tell Pop that she doesn't love the guy.

James Gleason is Bill's tough-talking pal, Rosemary DeCamp his ever loyal spouse and Bill Goodwin his one-time rival for the wife's affections.

Your Reviewer Says: Bendix cuts a few capers.

✓ (F) Cover Up (Nasser-UA)

WHERE there is a murder, there must be a motive. However, the only motive discovered by insurance investigator Dennis O'Keefe is that his deceased client—supposedly a "suicide"—was decidedly unpopular with his fellow-townsmen. Any one of half a dozen people might have fired the fatal bullet.

Even Sheriff William Bendix, obviously reluctant to answer O'Keefe's questions, is open to suspicion. Everyone seems to be covering up but Dennis stubbornly keeps on snooping. The presence of pretty Barbara Britton in his life makes everything worth while. But then her father, Art Baker, appears to be implicated too.

Since you meet neither killer nor victim, simply learn about the murder second hand, you never find yourself at fever pitch over it. But O'Keefe is so likeable, it's a distinct relief when he finds the answer to his persistent question: Who did it?

Your Reviewer Says: A passable puzzler.

✓ (F) Miranda (Rank-Eagle Lion)

MERMAIDS are very much in the movie news this season. Now Britain sends us a fantastic fish story with Glynis Johns as the lovely sea sprite and Griffith Jones as the married medico who succumbs to her charms.

Actually "Miranda" is a drawing-room comedy with its mermaid wearing a monocle, so to speak. A very cultured young lady, despite her years in a cave beneath the sea, she insists on the doctor bringing her to London so she may see Buckingham Palace and attend the opera. The foolish fellow installs her in his home and pretends she's a patient unable to walk. His wife, Googie Withers, wisely decides to keep her eyes and ears open.

Soon enough, *Miranda*—a homebreaker at heart—proves a most disrupting influence. Not only the doctor but his young chauffeur, David Tomlinson, and artist-friend, John McCallum, find *Miranda* irresistible.

Your Reviewer Says: If you're feeling frivolous. . . .

✓ (F) A Woman's Secret (RKO)

LOVE and crime make an effective mixture in this movie based on Vicki Baum's novel, "Mortgage on Life."

Lovely Maureen O'Hara gives herself up to the police after a mysterious shooting in her apartment. Her singer-protege, Gloria Grahame, is at death's door and cannot be questioned. But Melvyn Douglas knows a thing or two about the girls and he helps police inspector Jay C. Flippen fit together the missing pieces in the jigsaw puzzle. Even if Maureen did shoot Gloria, as she claims, what was it that made her pull the trigger? Could that green-eyed monster, Jealousy, have something to do with it? After all, Douglas is a mighty attractive guy; trouble is he's awfully slow about popping the question, and you really can't blame Maureen for growing impatient. Lawyer Victor Jory and ex-soldier Bill Williams play their parts in this life-and-death drama, too.

Your Reviewer Says: Fair suspense story.

✓✓ (A) Knock on Any Door (Columbia)

TAKEN from Willard Motley's novel, this somber study of Youth gone wrong is lifted out of the class of ordinary gangster movies by virtue of its fine acting. First, there's Humphrey Bogart in the role of a lawyer, giving one of his compellingly earnest performances. Then there's newcomer John Derek, delivering a noteworthy portrayal of a young hoodlum who never had a chance. And Allene Roberts certainly merits mention as a sweet, pathetic kid who deserves a far better break than the one she gets here.

Sympathetic social worker Susan Perry persuades Bogie to take John's case much against his will. For the lawyer knows that the boy has a bad record and might easily be guilty of the cop-killing charge against him. Once in the courtroom, however, Bogart does his utmost to defeat prosecuting attorney George Macready, a man who can make his victims really squirm. For the benefit of the jury, Bogart describes his client's sordid background, and it's then you learn the whys and wherefores of *Nick Romano's* life on Skid Row.

Your Reviewer Says: Tense tragedy of a misspent life.

Best Pictures of the Month

Command Decision

Portrait of Jennie

Best Performances of the Month

Clark Gable, Walter Pidgeon in "Command Decision"

Audie Murphy in "Bad Boy"

Jennifer Jones, Joseph Cotten in "Portrait of Jennie"

Humphrey Bogart, John Derek and Allene Roberts in "Knock on Any Door"

John Garfield, Thomas Gomez and Beatrice Pearson in "Force of Evil"

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enriched creme SHAMPOO

contains egg!



*Leaves hair extra lustrous...easier to set.
Makes home permanents take better!*

It's the real egg, in powdered form, that's the magic in Richard Hudnut Enriched Creme Shampoo. By actual test the egg makes your hair easier to set! You'll twirl pin curls smoother, so they're bound to last longer. And how much better your Richard Hudnut Home Permanent "takes"! Try this gentler, kinder shampoo for hair that shimmers!

Richard Hudnut Shampoo is better because:

1. Contains egg (powder, 1%)—proved to make hair more manageable.
2. Not a wax or paste—but a smooth *liquid* creme!
3. Easy to apply; rinses out readily.
4. Removes loose dandruff.
5. Same shampoo Richard Hudnut Fifth Avenue Salon uses for luxury treatments!



TO A WOMAN
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Dept. PH 4, Milltown, N. J. (U. S. only)

Regular and Super



what should I do?

your problems answered

by Claudette Colbert



Claudette Colbert, star
of "Family Honeymoon"

DEAR Miss Colbert:

At twenty-nine, I have had seven years of teaching experience in four different schools. I am weary of teaching; I long for marriage and a home.

During the past year I met a college instructor with whom I fell deeply in love. We had everything in common. However, for several years, he had gone more or less steadily with "a girl back home." Her family had money, position, prestige. He gave up a promising career in engineering to go into her father's business.

I am trying to be realistic. I feel that I may yet find someone else. I am taking a secretarial course in hope that such a position will enlarge my opportunity of meeting a suitable husband.

However, my moods of depression are frequent. I am lonely, and often life does not seem worth the effort. I tell myself that women in their thirties who have learned poise, how to dress, etc., are more attractive than their juniors, but statistics tell me that the chance of a first marriage after thirty is remote.

I am grasping for something, for a philosophy, for an obscure comfort of some kind. Out of my bewilderment I have come to you because your column seems, somehow, "different."

Edata K.

Please don't consider my initial bit of advice to be a swift descent from the sublime to the ridiculous. I mean it in all sincerity. You should go to a competent physician for a complete physical check-up. Sometimes a low state of mind, particularly following an emotional defeat, is caused by a thyroid deficiency. It's worth finding out about.

Next, despite your reticence on the subject, I imagine that you were terribly hurt by the unfortunate termination of your love affair. You know, of course, that a man who would choose material gain above the less obvious advantages of true emotional compatibility, is not worth grieving over. You know it, but the hurt remains. Only time will take that away.

The thing to do is to discover your own talent. Everyone has a talent of some sort. It may be for baking the world's best cookies, or for playing the piano well enough to entertain your friends, or for clay modeling. It may be for photography, writing children's stories, painting, or rebuilding furniture. Discover what your hidden talent is, then develop it.

Never forget that the Duchess of Windsor was forty when she married and that Elsie de Wolfe was seventy when she became the wife of Sir Charles Mendl. Both were unusual women, granted. Then be an unusual woman yourself.

Claudette Colbert

Dear Miss Colbert:

Because the company for which I work is a very large one, I have met a number of eligible men, but I like one in particular very much. We don't work in the same department, but our jobs are such that we see one another at least twice a day.

Eventually, this man asked me for a date. He took me out to dinner and to a theater. He was a gay, witty, perfect companion.

But the next day in the office he behaved as if he had never met me before in his life. I kidded around for a few minutes, then, suffering from frostbite, beat it back to my own department.

A few nights later he called for a weekend date. A gang were going up to a ski lodge; his mother and father were our chaperones. We had a wonderful time, but the same thing happened in the office afterward. He wouldn't even give me a smile.

I can't figure him out. I suppose I have had six or eight dates with him now but there's nothing in his attitude at business to indicate whether he even knows I exist.

Vera S.

From the beginning of time, men have had to departmentalize their lives. This man is wise enough to know that in business hours a man must behave in a businesslike manner. If you want to retain his friendship and earn, perhaps, his love, you should meet his behavior with a matching conduct. When he is formal, you should be formal. If he unbends a little, you might unbend, but not quite as much as he has. Out on a date you know how to behave, without any coaching from me, I'm sure.

Every girl in business should make a hard and fast rule for herself: Formality is the only sensible business practice.

Claudette Colbert

Dear Miss Colbert:

I am twenty-one years old; my husband is twenty-two. We have been married for three years.

My husband says he loves me, and I know for a fact that he has nothing to do with other women. But he just can't stay away from his boy friends when they get together at bars, at bowling alleys, on hunting trips, or just driving around on Saturday nights.

This past week he finally told me he was leaving. He wants to go home to live, because he does not want the responsibility of taking care of a home, a wife, and a child. He says it is so much more expensive than he thought it would be, that he can't be married and have any fun. I am going to have to get a job and support our boy while my mother takes care of him.

Here is what I can't understand: My husband says that he still loves me and he is not interested in any other girl. He wants to be able to telephone me occasionally and take me out on dates, but he just doesn't want to be tied down.

Cathy J.

Three years ago, when you were eighteen and your husband was nineteen, you were simply too young to marry. Thousands of girls rush into marriage with

boy under twenty-five, and learn later that the boy has no intention of settling down. But by that time there is a child whose entire future may be jeopardized. Go to the public defender in your town or to a judge and have legal papers drawn to compel your husband to aid in the support of his son. Because you are young, you will probably marry again. Next time, be certain you pick out a man, not a spoiled adolescent.

Claudette Colbert

Dear Miss Colbert:

I am a boy of fifteen. I will graduate from high school in 1950. After that my mother plans to send me to a local business school so I can get enough training to handle the business end of our electrical appliance store.

How may I politely but firmly tell my family that I don't want to work in the store. If I should make a mistake in another job, I could forget it when I got home, but my family brings the store home with them and discusses the customers, the merchandise, the competitors. The store lives with us twenty-four hours a day. My father and my mother are gone all day, so I do all the dishes, clean the house, do the washing and marketing.

In the evening I would like to spin a few discs in my own room, but when I start to leave, my mother says, "Don't you like my company?" So I sit there all evening while she lies on the couch and sleeps. My mother dislikes all of my friends and says friends take a person away from the home. I hope you can see why I would rather not work in the family store.

Ike L.

At present, your mother's possessiveness is manifested only in her plans for controlling your economic future, in depriving you of friends, and in keeping you at her side. It may be that you play your phonograph so loudly that it keeps her awake and that is why she keeps you away from musical recreation. However, I suspect that it isn't only her love of silence which inspires her behavior.

Occasionally, you should go to your room and remain there, doing as you like. If your mother questions you, tell her fondly, "You're the best mother in the world, but I have my own interests. I know you'll excuse me."

Presumably, you will have to take business training and go into the family store, at least until you are twenty-one. By that time you will have a means of earning your living and you will be of age. Then, if you wish, strike out for yourself.

Claudette Colbert

Have you a problem which seems to have no solution? Would you like the thoughtful advice of

Claudette Colbert?

If you would, write to her in care of Photoplay, 321 S. Beverly Drive, Beverly Hills, Cal., and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.

Beautiful, Heavenly Lips For You WITHOUT LIPSTICK



... And These Newly Luscious Colors Can't Come Off on Anything

Bid "good-bye" to lipstick and see your lips more beautiful than ever before. See them decked in a clear, rich color of your choice—a color more alive than lipstick colors, because—no grease. Yes, Liquid Liptone contains no grease—no wax—no paste. Just pure, vibrant color. Truly, Liquid Liptone brings your lips color-beauty that is almost too attractive!

Makes the Sweetest Kiss Because It Leaves No Mark on Him

Think of it! Not even a tiny bit of your Liquid Liptone leaves your lips for his—or for a napkin or tea-cup. It stays true to your lips alone and one make-up with Liquid Liptone usually suffices for an entire day or evening.

Feels Marvelous On Your Lips—They Stay Soft and Smooth

In fact, you can't feel Liquid Liptone at all. Nor can you taste it. And all it does to your lips is protect them against wind and chap. They stay naturally soft and smooth.

PLEASE TRY SEVERAL SHADES AT MY INVITATION

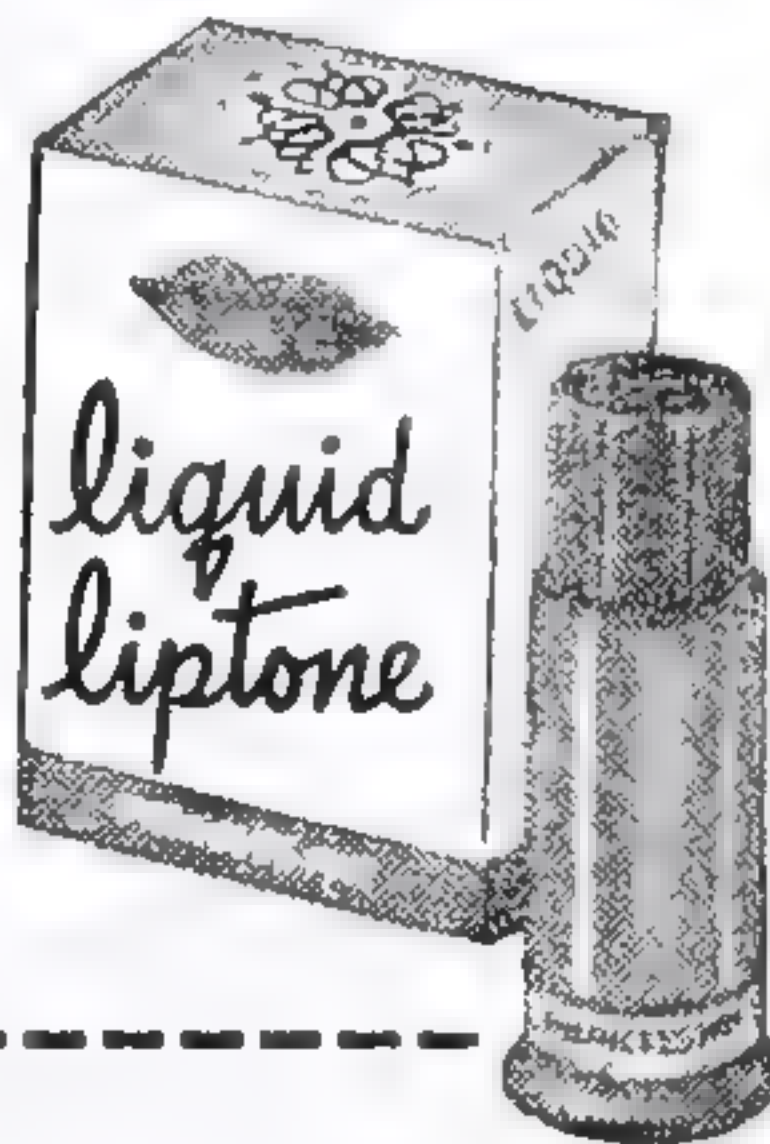
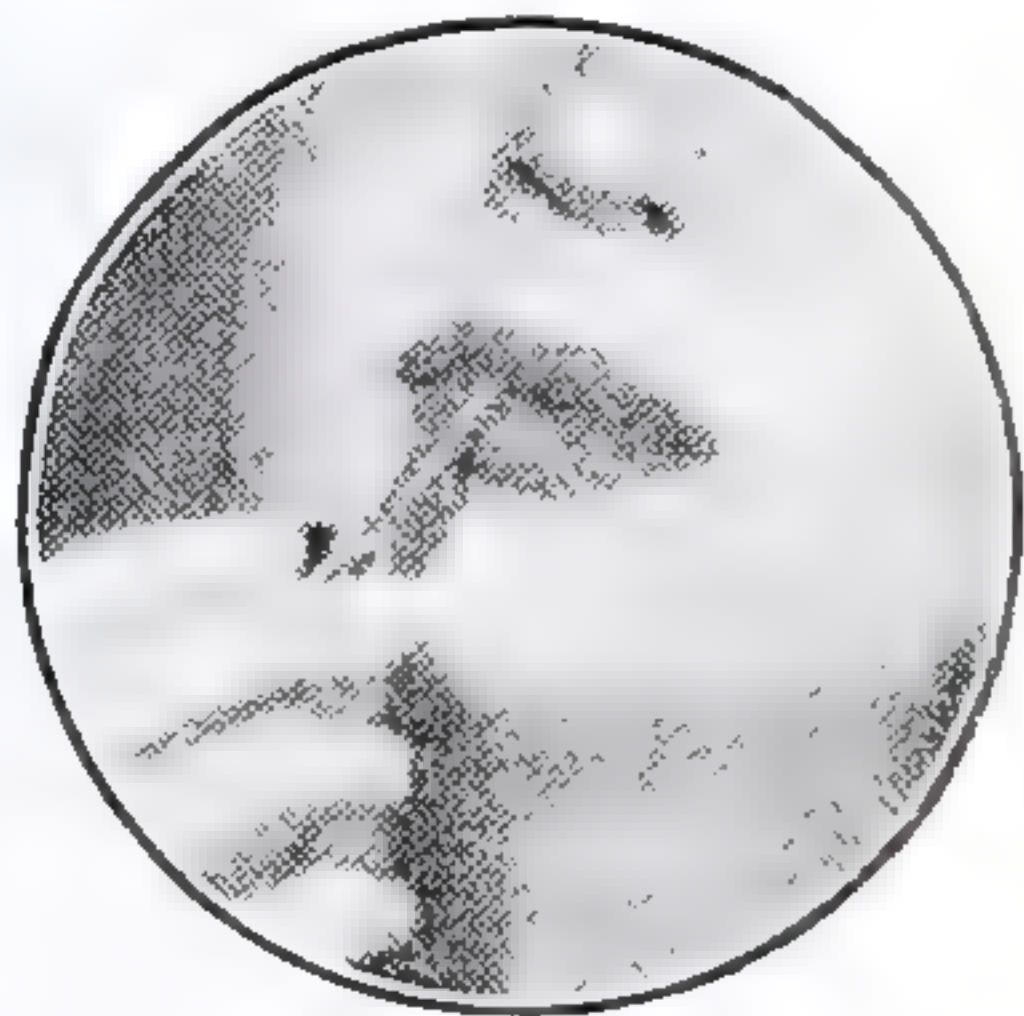
Once you experience the greater beauty of greaseless color and the confidence of knowing that your lip make-up will stay on no matter what your lips touch—I am sure you will thank me for making this offer. Mark the coupon for the shades you want. (Each trial bottle is a week's supply.) Enclose 12¢ for each shade to cover postage and packing.

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-----Mail Coupon for Generous Trial Sizes-----
PRINCESS PAT, Dept. 9104, 2709 South Wells St., Chicago 16, Ill.
Send Trial Sizes. I enclose 12c (2c Fed. Tax) for each, as checked below:

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- ☐ CHEEKTONE—"Magic" natural color.

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IT'S THE CHEER LEADER OF THE YEAR!!



Loretta Young Van Johnson



MOTHER is a Freshman

Color by **TECHNICOLOR**

WITH **RUDY VALLEE**
BARBARA LAWRENCE

ROBERT ARTHUR • BETTY LYNN • GRIFF BARNETT • KATHLEEN HUGHES

LLOYD BACON • Produced by **WALTER MOROSCO**

Directed by **LLOYD BACON** • Screen Play by Mary Loos and Richard Sale • Based on a Story by Raphael Blau

20th
CENTURY-FOX

WHAT NOW FOR MITCHUM?

BY FLORABEL MUIR

After serving his sentence Bob faces another judge—his public. Here are a few things you couldn't know—and should

ROBERT MITCHUM paid the debt he owed the Motion Picture Industry for giving him his chance to become a successful screen actor when he agreed to the arrangements whereby he pleaded guilty to a charge of conspiracy to violate California's narcotics law. When he went into the Los Angeles Superior Court with his high-priced attorney, Jerry Giesler, for trial on a grand jury indictment Jan. 10, he sat back and didn't offer one shred of testimony to clear himself. Thus the movie business was spared a session of front-page headlines all over the world which would have lasted from two to three weeks. With the panic on in Hollywood, these headlines might have made matters worse.

I do not know another actor in Hollywood who would have accepted this sort of deal. He now has a dope conviction on his record and what that will mean to him, his wife and their two children in the future is hard to predict.

Of course, he might have been found guilty anyway, if the case had been strung out with a jury trial running into many days in court, but judging from Giesler's past performances as a criminal lawyer, Mitchum stood just as good a chance of being acquitted as Errol Flynn, also defended by Giesler, had in the charge of statutory rape a few years ago. That case had the world agog for months and a repetition of such a three-ringed circus was abhorrent to the studio heads.

There are many people who have firmly believed that Mitchum would get out of (Continued on page 98)



Bob's decision put a blot on his record but it saved Hollywood front-page headlines

Announcing THE DREAM

A widow from upstate New York has won readers tried to make their home.



THE contest is over. The Photo-play Dream House has found its owner. But never was there such excitement! More than a quarter million of you readers tried to make the Dream House your home! Each day thousands of entries flooded in—all proving, again, that nothing means more to Americans than a home to live in. For frantic weeks, the panels of judges weighed the entries. Then, having no idea of the name, age or sex of the contestant, they picked the winner—Mrs. Virginia MacAllister. And, if you have the slightest feeling of disappointment at not being the lucky one, you will lose it when you read Mrs. MacAllister's story. Because, for her, the Dream House is even more than a dream come true—it means that for her, life begins all over again.

She stood open-mouthed in the living room of her parents' home in Warrensburg, a tiny town in upstate New York, when they told her. Her eyes filled, her head shook as if to say "No," her face reflected all the conflicting emotions from fear that it was a mistake, a terrible, practical joke, to the unbelievable, unspeakable hope that it *might* be true.

That morning, she had been skiing near the house with her four-and-a-half-year-old son when the bearers of the good news arrived. Paul W. Watson of the National Retail Lumber Dealers Association, sponsors of the Industry Engineered Home, wanted especially to talk to Mrs. MacAllister. It was his job to help find the plot of land where she would want her Dream House to come true. But she could not tell him right away. She kept staring

The winner, Mrs. Virginia MacAllister, and son Rusty—
"big enough to be the man in their new dream home"

HOUSE WINNER

the Photoplay Dream House that over a quarter of a million

BY MICHAEL MAURY

To those who have lost we give—her story

from face to face, still unbelieving. Then she sat down and said:

"I'm in a state of coma. I've got to catch my breath." She looked up again. "Is it true, *really* true? All this is *really* true and I'm not dreaming?"

This was the best part of the contest—everybody nodded happily.

Mrs. MacAllister spoke as if in a dream. "I'd like," she started to say slowly. And then, she asked quickly: "Can I pick out my own location?"

Everybody nodded again.

She hugged her blond, tousle-headed boy close to her. Before she could continue, Rusty announced, "I'm big for my age. I'm going to take after my father. He was very tall." His mother's eyes filled with tears again.

"I'd like," she said, still slowly, "a place, *any* place near the school in Warrensburg, right in the town. I love the town. It was my husband's last request. A few hours before he died, he asked that I bring up Rusty in Warrensburg. I know that there are many wonderful towns and many wonderful people. But Warrensburg is—well, it's special.

"And I want our home to be near the school so that hundreds, *hundreds* of children, will pass us on their way to and from school, and I'll entice some of them in to play with Rusty."

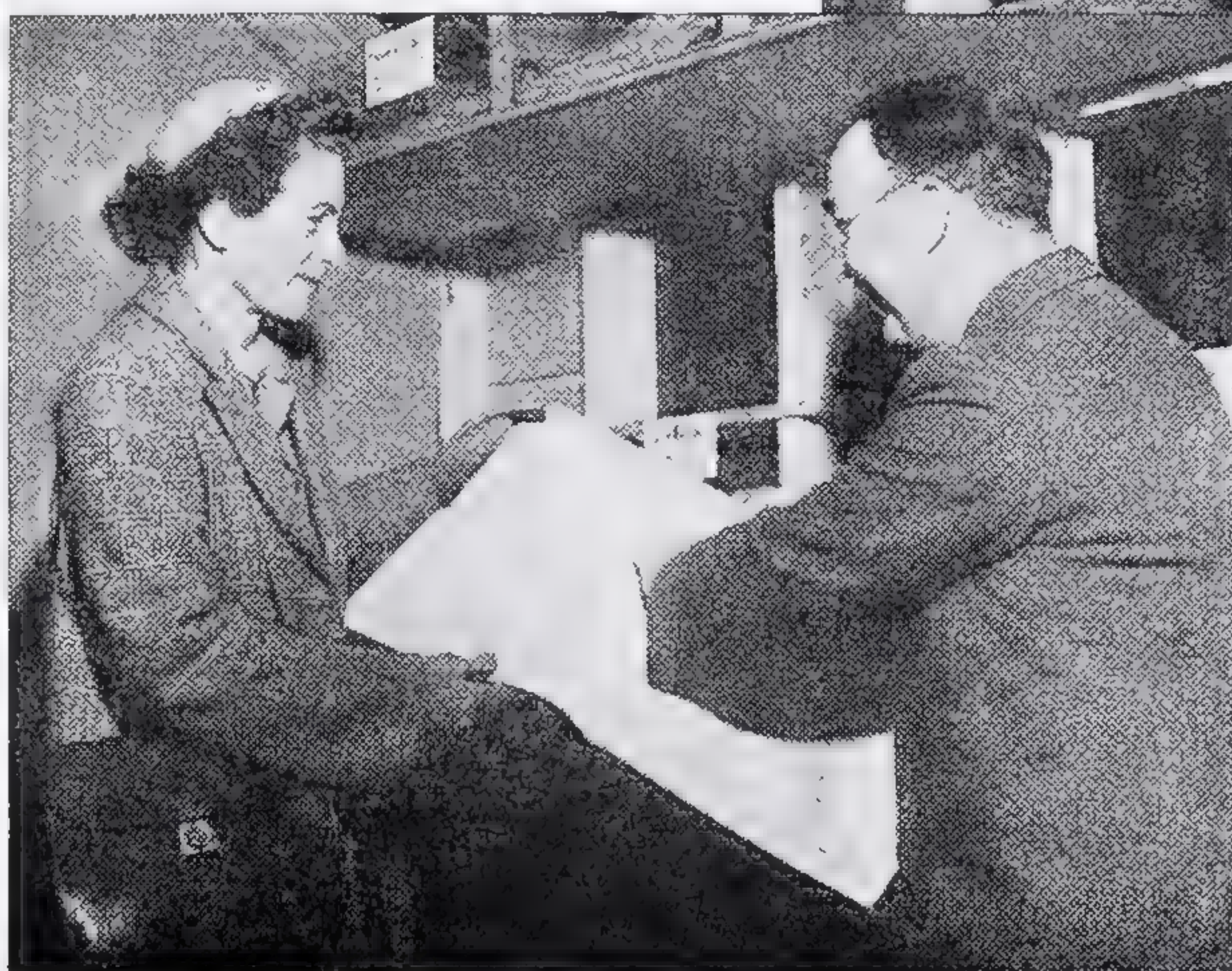
She held the boy tighter. She looked at everybody and the words seemed to have trouble coming out:

"Oh, *do* you know what this means? I'm going to be able to have a life of my own—with Rusty—after all these (Continued on page 74)



Taken to the Union-Fern Furniture store in Glens Falls for a peek at some of the Dream House furniture, Virginia had to try out the Simmons Beauty mattress in the Mengel bedroom

Until now Virginia and Rusty have lived with her mother, Mrs. J. B. Bleecker (right) and dad. "They're wonderful—but for Rusty I wanted a home of our own"



Lawrence Griffin, head of the lumber company that will build Virginia's dream house, shows her the blueprint and points out some of the insulation material that will be installed in her new home

TRANSATLANTIC CALL

Revealing wedding plans, the new world Rita will know as Aly's

BY ELSA



The Aga Khan, Prince Aly, Rita Hayworth and the Aga's wife, Begum Aga Khan



Her mother's marriage opens a new life for Rebecca



The civil ceremony will be held in

NOW, Rita Hayworth will be the Princess of the Aly Khan. For what seemed, at first, to be merely an excitement of the heart, has turned out to be an international love story.

"You must come over for our wedding," Prince Aly told me during an overseas telephone call. "What you started, when you introduced us, Elsa, you must finish."

"We're having a civil ceremony first, here at the chateau d' l'Horizon. Then we will go to the Mosque at Nice and be married a second time."

"Which means, I suppose," said I, "that in about fifteen years I will be assisting at the wedding of Miss Rebecca Welles and your youngest son, Amyon."

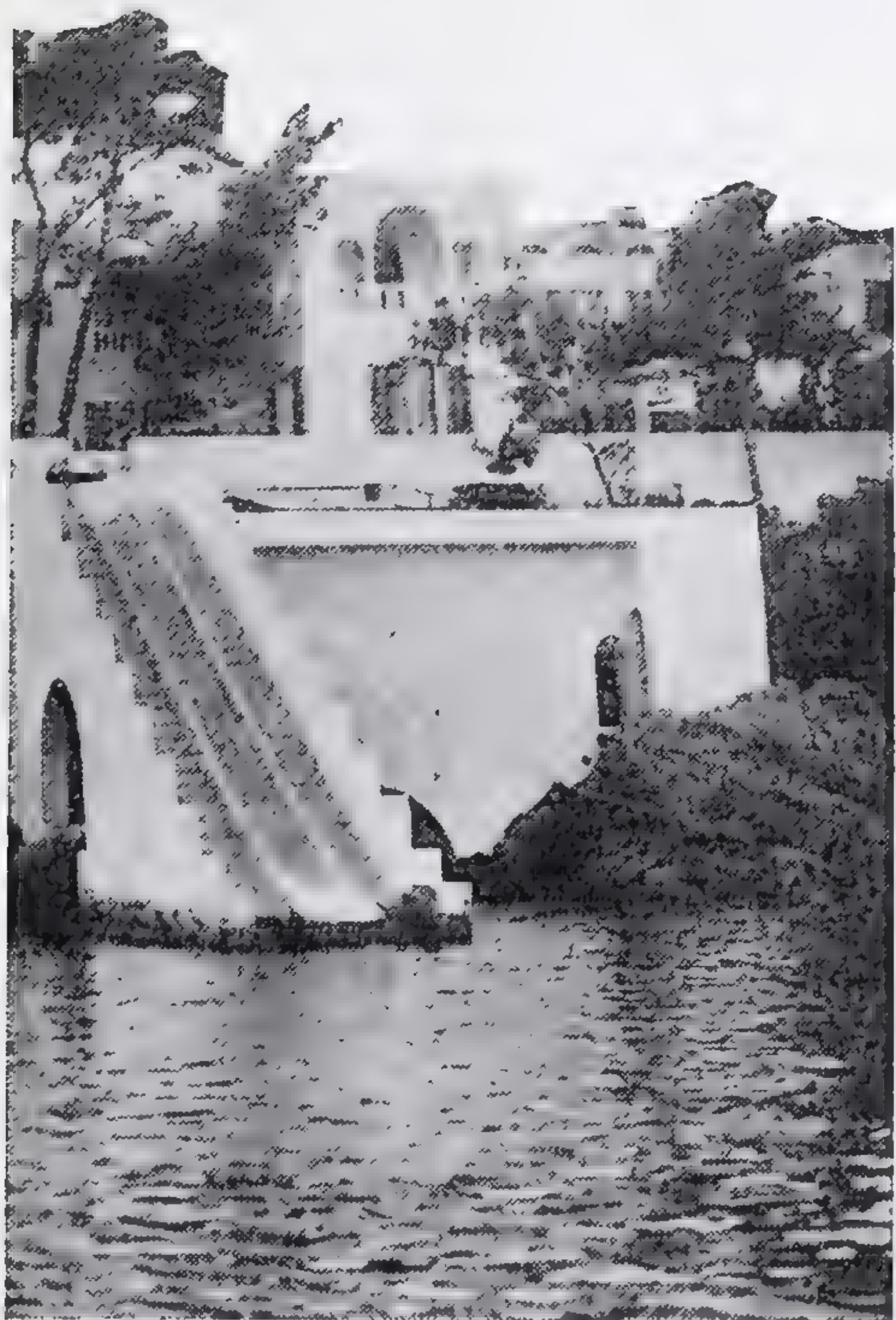
Aly, laughing, gave the phone to Rita who had, all the while, been clamoring for it. The joy in her voice, too, leapt across three thousand miles of ocean.

"We love you, Elsa," said Rita, "and know what a friend you were during those horrible weeks before

TO RITA AND PRINCE ALY

princess and her movie plans for the future

MAXWELL



Prince Aly's villa in Cannes, L'Horizon

we could make any announcement."

"People did not understand," I said, "that Aly, heir to the greatest fortune in the world and successor to his father as virtually the Mahomet to eighty million Ismaili Moslems, could not possibly announce his plan to marry until you and his father had met and he had given his approval.

"Tell me," I added, "were you nervous when you went to meet the Aga?"

Rita laughed. "Nervous! My heart was in my mouth for fear I would not please him. But he was so kind and charming, I was at once at ease. No one, Elsa, could have welcomed me more warmly into his family!"

All of this did not surprise me. The Aga Khan has always been most wise and human. Besides, he has long known—as I have—of the arrangement between Prince Aly and his wife, Joan. They have been separated for years. Prince Aly preferred to remain technically married, as (Continued on page 70)



"Rita's so wonderful on the screen," said Aly, "I'd be the last to interfere"

THE CLIFT STORY

BY WYNN ROBERTS

Scoop! Reporting the life history of

Monty, the most talked-about

and—until now—least known

man in Hollywood



Monty, at 14, debuted in "Fly Away Home" with Joan Tompkins and Thomas Mitchell

PHOTOPLAY'S FEATURE ATTRACTION

Mrs. Ruth McGinnis, Monty's twin sister



IF you have any preconceived ideas of Montgomery Clift, forget them. He bears no resemblance to anybody you've ever heard of. He fits no mold, belongs in no pigeonhole. He is the weirdest, most unusual character in a city which teems with unusual characters.

To write about him is like trying to describe a biological specimen of which there is only one in the entire world. You have to struggle to find standards of comparison. For example, Monty can remind you a little bit of Gregory Peck. And for those who remember, he can remind you of Sterling Hayden. You can even get a slight impression of Danny Kaye

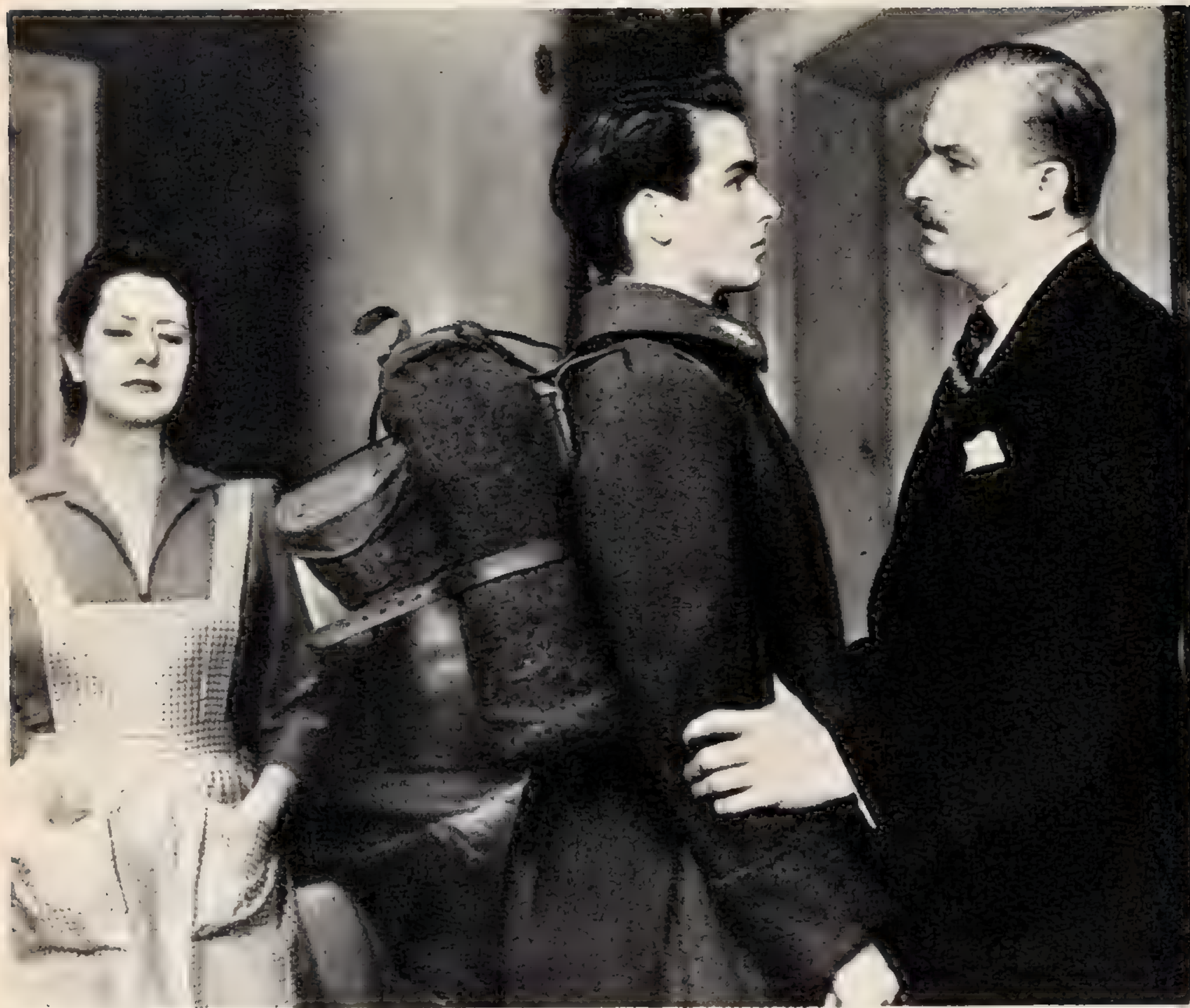
But all these resemblances are gauze-like, tenuous because Clift is unique. Nobody can put a finger on him. Take his twin sister. What does she know about him—*really* know about him? They grew up together. They were close—twins. She knows a few facts and that his first name is Montgomery and why. But not much else. Now, that's no reflection on Mrs. Ruth McGinnis. It just proves that all the Clifts have a great reserve and, again, that fits no pattern. Nobody really knows what makes up Monty—not even Monty. (Continued on page 38)



Valeska

*Independent idealist: Montgomery Clift of "The Heiress," who gave up
a six-figure salary to retain his individuality*

THE CLIFT STORY



Monty learned much about acting from Alfred Lunt, Lynn Fontanne, when he was in "There Shall Be No Night." This role brought film bids

More than anything else in this world, he wants to be an actor. He wants to be an actor like Laurence Olivier. The talent, the drive, the ability to close out the unimportant trivia of the world are there. And also, this young man is an individualist. That may be part of his charm in a world where the individual has been pushed around quite a lot lately.

If you begin tracing Hollywood's Mystery Man back, you find a lot of interesting bits and pieces. Gradually, if you put them very carefully together and let your imagination work, you may emerge with a full portrait which is worth the trouble.

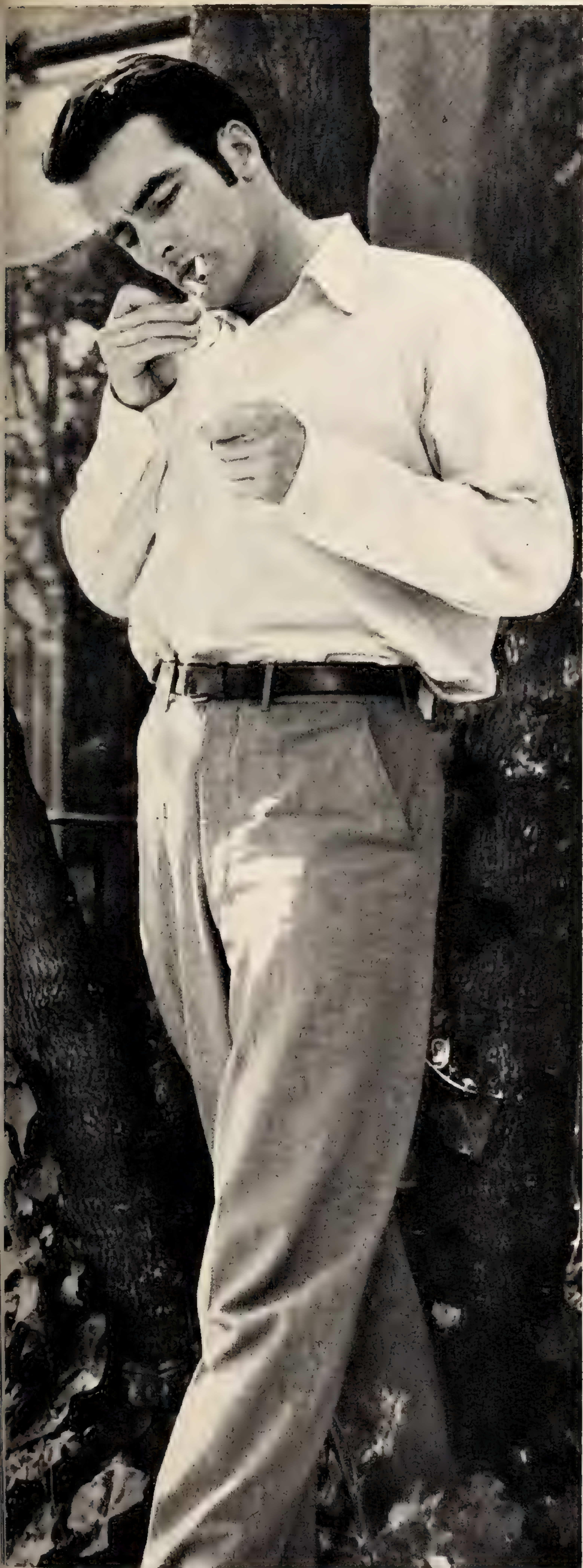
He made a dramatic entrance into this world on October 17, 1920. He was a dividend, an extra unexpected gift for his parents. Mr. and Mrs. William Brooks Clift had one son—William Jr.—and they were hoping for a daughter. They got the daughter, Ruth, now Mrs. Robert C. McGinnis, and (Continued on page 104)



Family tintype of a star-studded cast: Tallulah Bankhead, Florence Eldridge, Fredric March, Frances Heflin and Monty in 1942 in "Skin of Our Teeth"



"He was intense and imaginative on stage—quiet and reserved in a group," says Mari Stewart, Monty's co-star in "You Touched Me," his last play before he made "Red River"



His love life has everyone guessing. He won't discuss his dates. Even his best pals don't know if there's ever been anyone "special"



Monty has worn the same slacks and old jacket for years. He buys suits from the best tailors, then gives them away to friends



Monty's long lean frame is deceptive. He's built himself up by hard labor and fast riding. He's won medals for skiing and once in Cuba he put a "Superman" to shame in a swimming contest



Martha Vickers chooses a gray dressmaker wool coat for her Wilshire Boulevard appearance. With it she'll wear a navy and white straw hat and navy kid shoes and bag



Jean Peters pauses in MacArthur Park for preview of her Easter costume—a green suit, natural straw bonnet trimmed with eyelet embroidery and green ribbon

Buttons and Bows



by Photoplay's
Reporter-
about-town

edith gwynn

Hollywood stages a dress rehearsal for the biggest show on earth—the Easter Fashion Parade



For spring sunshine Yvonne De Carlo will wear a pink gabardine suit, hat of pink straw, tulle and roses. And for sudden showers—an English umbrella



For Sunday-go-to-meeting at Westwood Methodist Church, Colleen Townsend will step out in this navy blue crepe dress. And for Easter perfection, a pink flowered hat, pink gloves

IT'S Wilshire Boulevard, beautiful with shops and churches, that will be the background for Hollywood's Easter Parade. There, you will see Joan Bennett and her daughters, Stephanie and Melinda on their way to church. Joan will wear a dressmaker suit of gray-blue shantung and the girls will wear identical short-sleeved dresses of the same material. All three will wear natural straw bonnets trimmed with brightly colored field flowers. Right after service, they'll be rushing to Easter brunch at the Wangers'—a gracious spot in Holmby Hills. Diana, Joan's eldest, will be there, too, with her husband, John Anderson.

On Wilshire you'll see Loretta Young and her happy brood, the shining, scrubbed faces of the Crosbys, and, undoubtedly (Continued on page 87)

Photographs by Don Ornitz

A promenade on the Palisades with Pete Lawford and a chance for Audrey Totter to preview her gray Irene suit, blue flowered hat by Kenneth Hopkins



those Screwy romances

BY SHEILAH GRAHAM



Just old friends, according to Ann Sothorn. Pinning Clark Gable down to the proposal point keeps Hollywood ladies busy



It could be love when Janet Leigh's with Danny Scholl—except for those coast-to-coast phone calls

"Now's the time to fall in love," sang Jane Powell when she first met fiance Geary Steffen—and broke an old promise to her mother





She's a level-headed lady about love but it isn't Howard Duff who measures up to Ava Gardner's spring specifications



Whether Jimmy Stewart gets softening of the heart this spring depends on how smart Gloria McLean can be!

It's springtime in Hollywood,
with everybody playing a love
game that has Cupid running
around in the best cinema circles

FOR LO! the winter is past, the rain is over and gone; the flowers appear on the earth; the time of the singing of the birds is come and the voice of the turtle is heard in our land."

The song of the turtledove is loudest, apparently, in that little strip of western land called Hollywood. Romantic fever there has reached such epidemic proportions that even *Cupid* is reported to be slightly dizzy with his arrows going in the wildest directions.

Farley Granger, for one, has been affected by the confusion. "I'm going to be married soon," Farley tells me between takes in his picture "Roseanna McCoy." "Who to?" I ask him, forgetting the grammar in the excitement of getting a scoop.

"I'm not sure," says Farley, registering the real McCoy in indecision. So I try to help him out.

"To Geraldine Brooks?" Farley's dark brown eyes blur dreamily.

(Continued on page 112)



Farley Granger hears wedding bells—but whether it's Shelley Winters or a few other girls—not even he knows

Don Ornitz



**In make-believe mood:
Little Liza Minnelli makes
her screen debut with her
mother, Judy Garland, in "In
the Good Old Summertime"**

Apger

SPOTLIGHT ON LIZA

This isn't just the story of a little girl's screen debut.

It's also the answer to many rumors about

her mother, Judy Garland

BY LOUELLA O. PARSONS

FRANKLY, Hollywood lifted an eyebrow when Judy Garland and Vincente Minnelli permitted their three-year-old Liza to emote in several scenes with Judy in "In the Good Old Summer-time."

How come?—the gossips wanted to know.

Had Judy found such health and happiness in her own career that she wanted her daughter to be another child prodigy, as she had been? How about all the talk that Judy's debut on the stage at the age of three had been largely responsible for much of her ill health and her highly nervous condition these past few years? Some of them said, "You would think *she*, of all people, would want her child to lead a protected 'normal' life far from the nerve-wracking spotlight."

And I can't say that some of the chatter didn't make sense. Several times during the past year I had had to report that this girl, of whom I am

really fond, was perilously close to a nervous breakdown. She has lost a great deal of weight in the past few years. Because of illness, she had to cancel out of "The Barkleys of Broadway," a picture she had her heart set on making with Fred Astaire.

If she had been dead set against her daughter ever facing an orchestra or a movie camera, I should have been not in the least surprised.

It was a subject I wanted very much to discuss with Judy but I hadn't expected that the opportunity would first present itself at a very gay party given by a mutual friend with much celebrating and clatter all around us.

As the festivities reached the peak with a loud orchestra jiving and jumping, I suddenly found myself standing side by side with Judy who looked very lovely in her formal evening gown, wearing but "absolutely every (Continued on page 77)



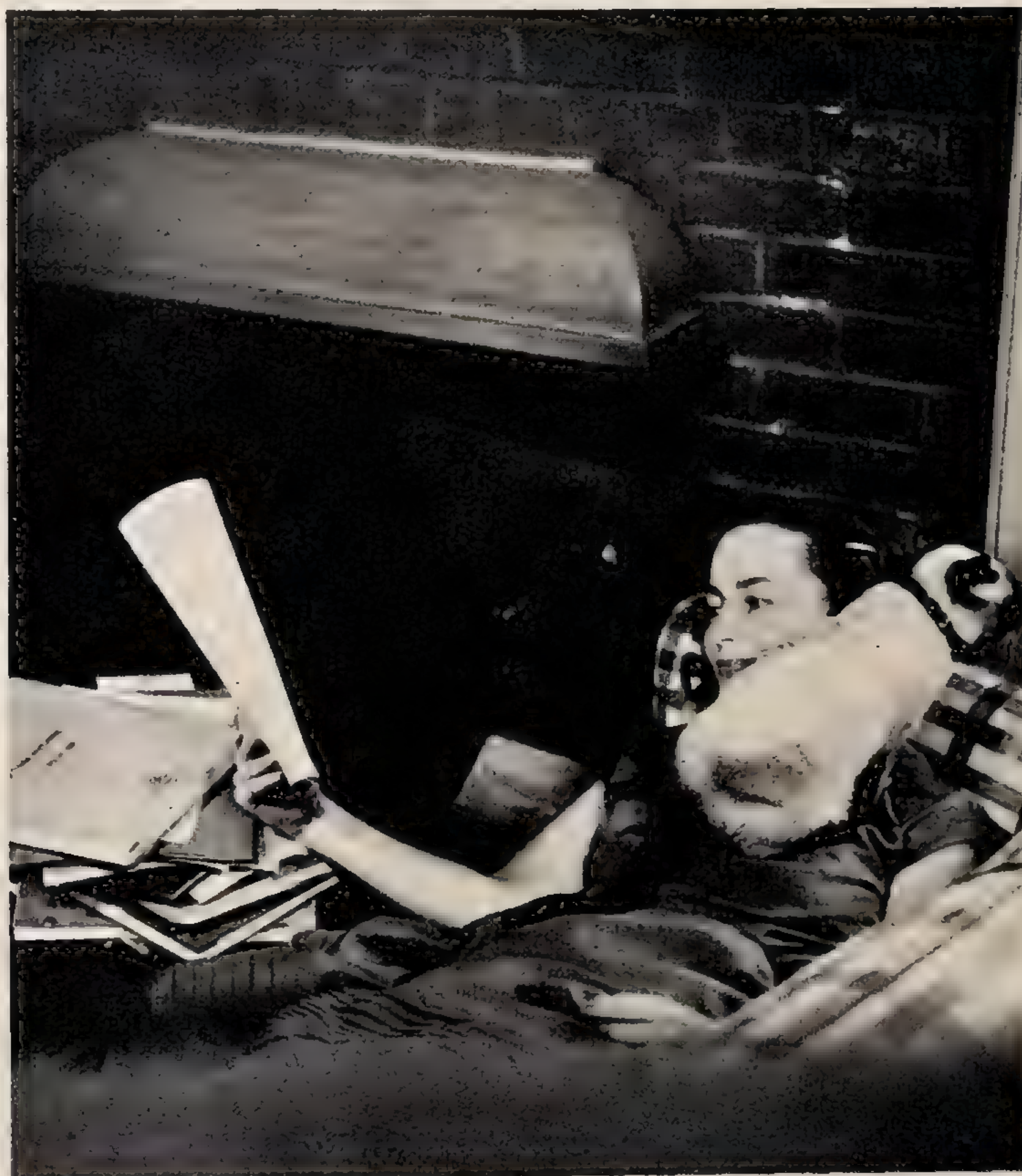
They play croquet with English mallets.
Guest, left, is Kurt Frings, Olivia's agent

The GOODRICH GOOD LIFE

No echoes from "The Snakepit"

disturb the peaceful setting where

Olivia de Havilland acts out her daily life



Kitty's a Siamese cat named Katherine—with a penchant for parking anywhere! Olivia doesn't mind—she's busy trying to find a good story to follow "The Heiress"



New home of the Goodriches is in Brentwood, not far from the sea. Olivia and Marcus spend much time outdoors, reading, entertaining. Frequent guests and croquet partners are the Darryl Zanucks



No longer the restless girl of yesterday, Olivia has found happiness in marriage and her career



Olivia gets the air from Shadrack the Airedale, who has his own doggy ideas about the part a pet should play in the family fun outdoors

Photographs by Ann McNamara



THE STORY OF THE

Raising the curtain on the activity, drama and suspense that precede



Always, before the Awards, gossip is at fever pitch as Hollywood locals pick their favorites. This year, because odds usually seem to favor veteran actors . . .

Because historical drama always has had an advantage in Award finals, there are predictions that "Hamlet" will walk off with the Oscar for the best picture



Laurence Olivier, left, is gossip's choice for his "Hamlet." Nudging Olivier in Hollywood betting is Clifton Webb, above, for "Sitting Pretty," although usually comedy roles don't rate

THERE are many myths about Hollywood's greatest lover. But inside the film capital, only one name is forever breathed with a sigh: Oscar.

This year, on March 24th, when the Academy of Motion Picture Arts and Sciences makes its annual awards, Oscar will be celebrating his twenty-first birthday. For it was in 1928 that the Academy's Governors decided to establish some intramural form of recognition—since to be designated "an actor's actor" is the highest praise to which an actor can aspire.

To join the Academy, which at present has about 2000 members who pay individual dues of \$46 a year, one must be directly employed or associated with some motion picture activity.

ACADEMY AWARDS



Hollywood's biggest show—when Oscar makes his bow to the chosen few



Because of her fine performance in "The Snakepit," Olivia de Havilland is a hot gossip nominee for the leading lady Oscar. However, some claim it will go to Jane Wyman. . . .



for her role in "Johnny Belinda"—because Hollywood is sentimental when it comes to Awards and Jane lost when she was nominated for "The Yearling"

Just as many Hollywood rumors claim "Joan of Arc," another historical drama, will win for 1948. Some predict Ingrid Bergman will win an Oscar, too

Oscars now are given as Awards of Merit for twenty-three achievements.

There are special awards, too, for outstanding achievements not strictly within the regular categories. These are decided by the Governors at midnight on the eve of the Academy Awards.

The established awards are conferred by a system of nominations and elections. Every January 20th, nominating ballots are mailed to everyone entitled to vote. This group, in each instance, is different. Roughly, it consists of all Academy members plus certain accredited members of the group which participates in that particular award. For instance, the nominees for the acting awards are nominated by the Academy acting branch members and all mem-





In '28 Cedric Gibbons sketched an idea on an odd slip of paper—and the Statuette was born!



Then Mrs. Margaret Herrick, Academy librarian, saw the Statuette, said, "He reminds me of my Uncle Oscar"



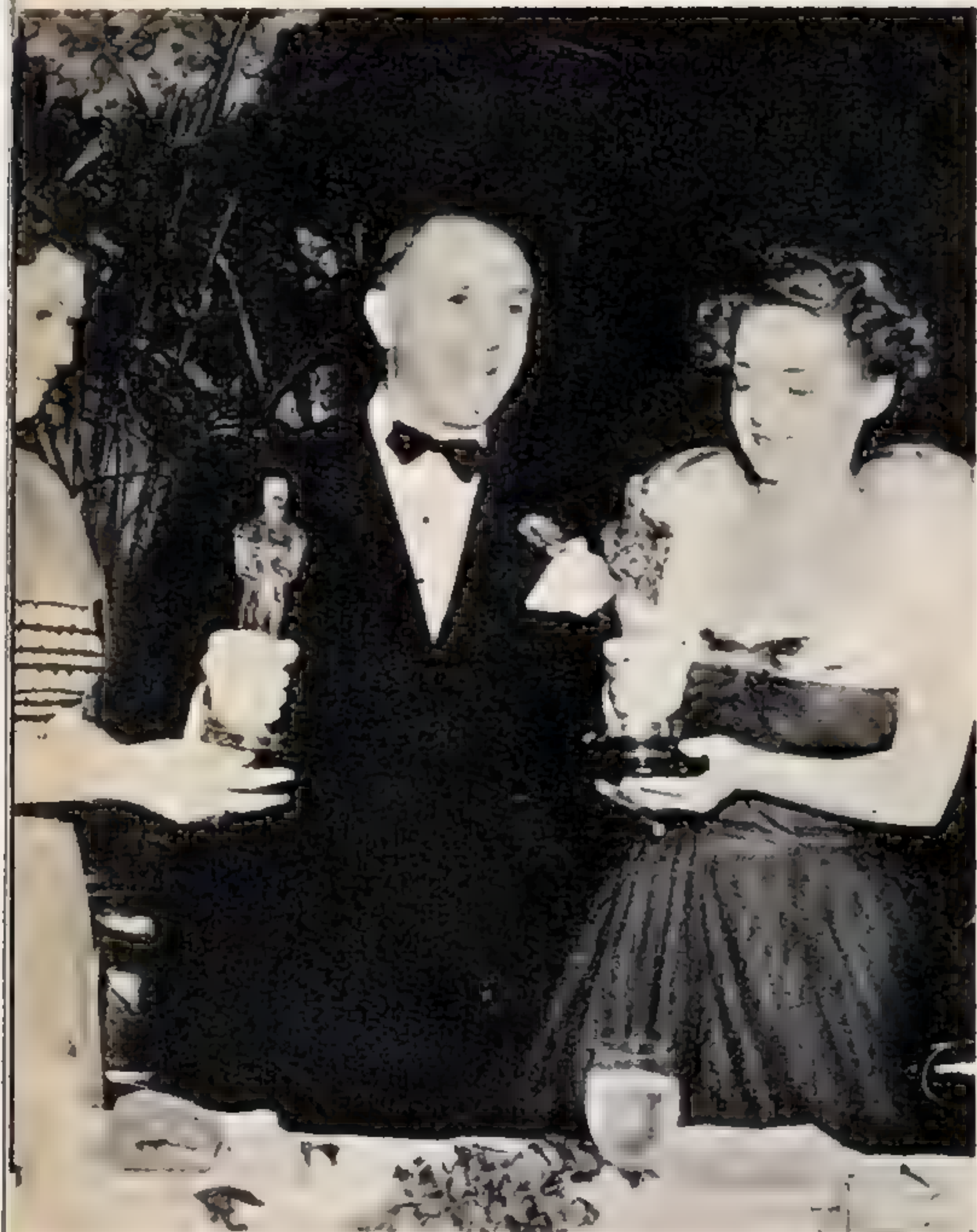
Janet Gaynor was first actress to receive the Award for her role with Chas. Farrell in '27's "Seventh Heaven"

THE STORY OF THE

bers in good standing in certain classes of the Screen Actors Guild. Each person receiving a ballot may list five names. From these nominations—which must be in by January 25th—the high five persons are placed upon the official ballot. Official ballots, mailed on March 1st to Academy members only, must be in by March 15th.

All votes cast in the nominating, as well as the official ballots, are counted by a firm of public accountants. And the slips of paper which bear the names of the winners are sealed in individual envelopes which are unopened until they are delivered into the hands of the person who is making the Award before the audience.

... next year, Olivia de Havilland, winner for "To Each His Own," snubbed her sister Joan Fontaine. Also ...



Jack Warner presented Fay Bainter, Bette Davis with best supporting, best actress Oscars for 1938's "Jezebel"



'44 Irving Thalberg Award went again to '37 winner Darryl Zanuck, here with Thalberg's widow Norma Shearer

President of the Academy of Motion Picture Arts and Sciences, screen actor Jean Hersholt

Dramatic moments: Joan Crawford, too ill to attend, received '45 Award at home from Producer Mike Curtiz . . .





Emil Jannings, top character actor, won first male Award for his performance in "The Way of All Flesh"



This, the year of the first Awards, was only time two films won—"Wings," with Buddy Rogers and Clara Bow . . .



. . . and "Sunrise" with another fine performance by Janet Gaynor, costarred with George O'Brien

ACADEMY AWARDS

Now and then, however, there is a leak. Like the night a Master of Ceremonies said to a technician, who had just accepted an Oscar, "How on earth did you happen to be here tonight?" Blurted the technician, "The studio phoned this afternoon and told me to get down here tonight to accept my Award."

The gasp that arose from the audience would have lifted the Empire State Building off its foundations.

So, on the evening of March 24th, it is safe to predict, no matter who wins, there will be plenty of drama, humor, miscues . . . and good old-fashioned gasps to keep the twenty-first Annual Academy Awards function a memorable occasion.



Walt Disney received eight '37 Oscars for "Snow White and Seven Dwarfs" from '34 special winner, Shirley Temple



Harold Russell received two '46 Oscars for "Best Years"—one supporting, one special Award

. . . Roz Russell's fine sportsmanship when she lost to surprise '47 winner Loretta Young ("Farmer's Daughter")

When favorite Academy Emcee Bob Hope cracked he never got an Oscar, '40 Board awarded him a special prize

This year there's a hue and cry because Awards will be made from Academy's own Theater, which seats only 950



Swedish

Almost 5' 9", she's sure she's grown taller in past five years



BY JOSEPH HENRY STEELE

SHE once spent eight hours watching her husband perform a difficult brain operation.

She would like to be interviewed on the subject of tall women.

She is very fond of champagne, snow and exotic music, and she once declined to pose for a statue of Joan of Arc to be placed on the facade of a Philadelphia church because she felt "it was not fitting that an actress should be used for such a religious purpose."

Her legal name is Ingrid Bergman Lindstrom.

She has never had a chauffeur and extols grown-up fans who are considerate enough not to intrude upon her in public.

She is an avid drinker of black coffee and she is certain that she has grown taller in the past five years. She is now almost five-feet-nine-inches tall.

She dislikes short sleeves.

She hates "pokey" people.

She does not believe in fortune-tellers and has never endorsed a commercial product. She cannot endure studio hairdressers who are constantly fussing with her hair.

She is a wonderful audience for a joke but she is unable to remember or tell one.

She was an only child.

Ingrid Bergman is congenitally incapable of loafing; her idea of a vacation is (Continued on page 90)

Homespun

She dotes on champagne, snow
and exotic music. Dislikes hats,
budgets and raw onions. Dances di-
vinely, diets strenuously. Her director
her "Angel"—her public, Ingrid Bergman

She wears a gold replica of
the ring she wore as Joan of Arc

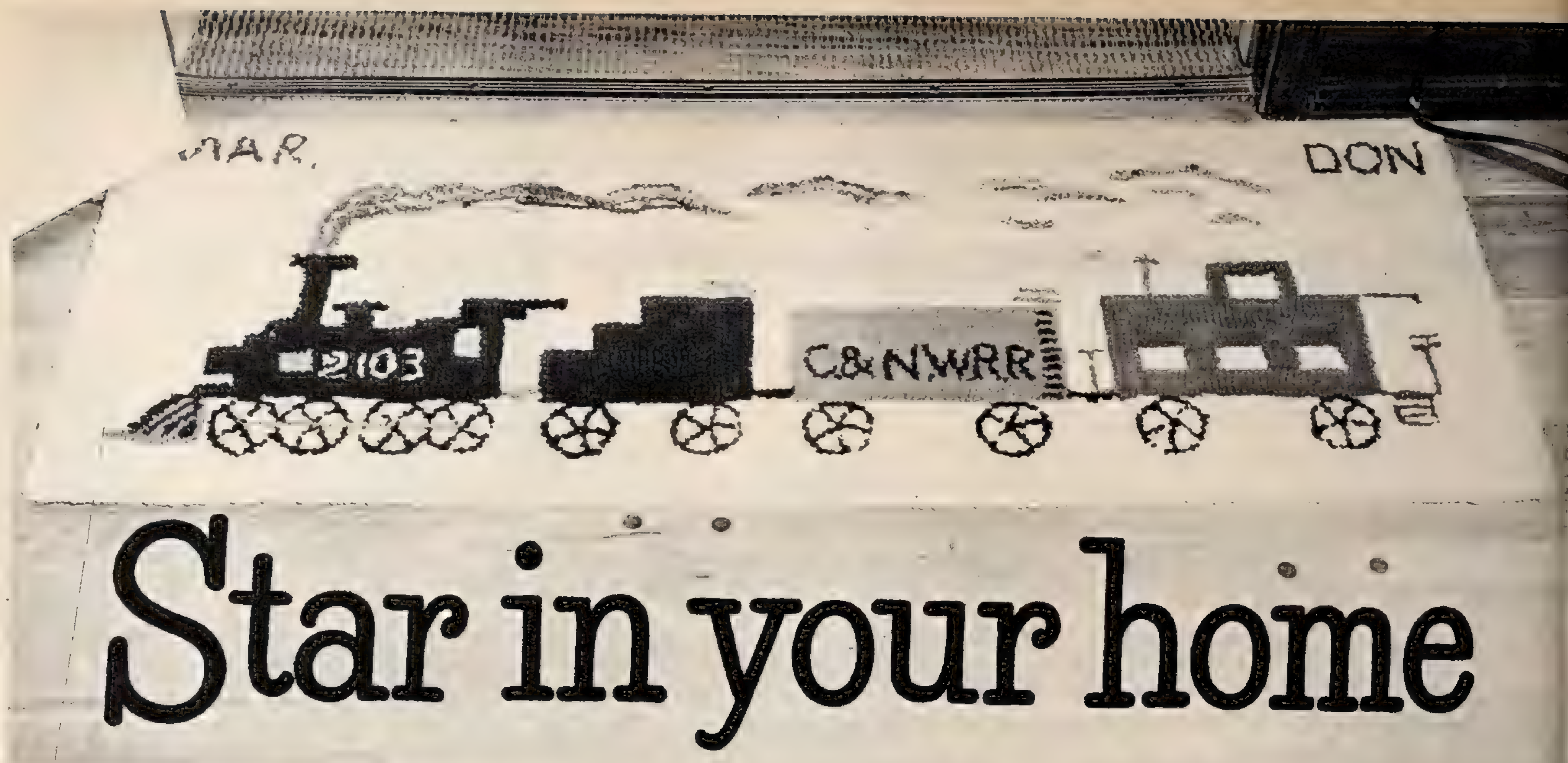


Loves a joke but don't ask her to repeat it!

Photographs by Valeska



Drives like a man, looks as fresh at
six p.m. as she does at nine in the morning



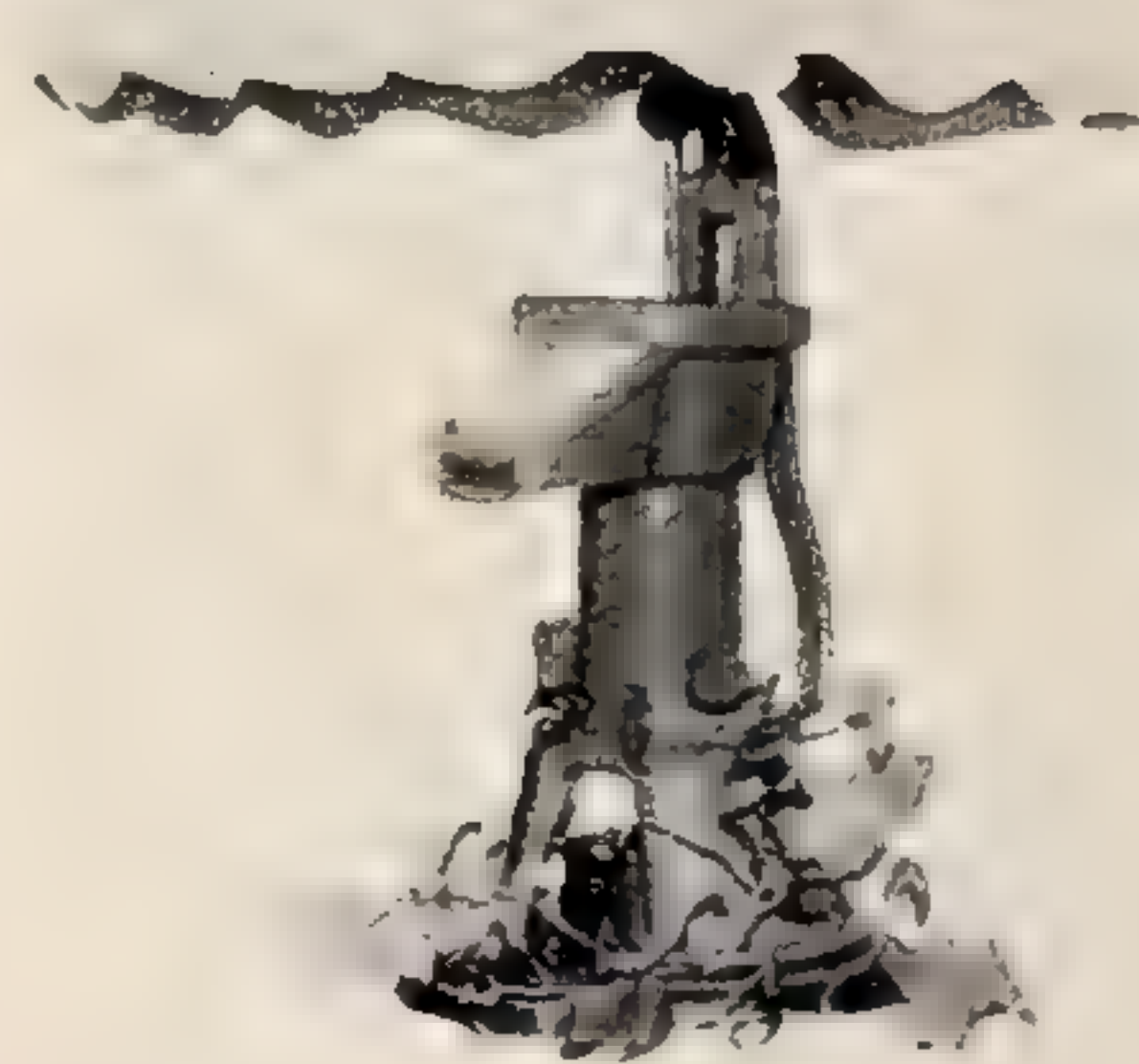
Sentimental step: Woven into this rug are memories—of Don's father

Meet the DeFores, who looked at a pump and saw a lamp, stared at a sewing machine and saw a plant stand and finished up with a home full of ideas for you

BY RUTH WATERBURY



The DeFores picked out every stone in their fireplace for shape and color, made mantel-piece lamps out of jugs they had once used. Don's latest picture is "Too Late for Tears"



OVER the door to the den in the Don DeFore house, a copper plaque, nailed up close to the ceiling, reads: "May love and understanding reign in this house forever."

That's the kind of a house the DeFore home has become, one warmed with romance and humor. On the outside, it's a rambling, two-story, red clapboard barn of a house with white trim against its red sides. There's a split-rail fence catty-cornering its way around a considerable piece of property. Don put the fence up. At the back of the lawn, which the living-room windows overlook, there are several brick walls, to restrain the easy gradings. Don put up the walls. In an era, in Southern California at least, when houses cost from twelve to seventeen dollars a square foot, the DeFores put their house up for less than half that amount. In the interior department, where many a Hollywood house shows a bill of from \$25,000 to \$100,000 paid to some decorator, the DeFores have delightfully furnished a ten-room house for considerably less.

Their problem, in (Continued on page 116)



Don's idea transformed old bellows into a coffee table. Sunbonnet lamp at right is an old butterchurn

Finding a use for every old thing gave the DeFores' home an appeal money can't buy—and preserved family treasures for their children



The kitchen-dining room blends charm and convenience. Corner plate shelves hold memories of the DeFores' courting days

i was there

BY HYMIE FINK

YOU never can tell when you'll get a scoop. Not long ago, I was minding my own business, window shopping in Beverly Hills. The dresses in Evelyn McGarty's shop for children caught my eye. I was thinking how they'd look on my small daughter Joan, named for Joan Crawford, when out the door rushed Joan Crawford herself.

"Hi, Hymie," she called.

"Easter shopping for the kids?"

She shook her head. "I've had their dresses for weeks and they're so adorable that I've been urging Miss McGarty to make an identical one for me."

"That I would like to see," I said.

"You mean, Hymie, *that* you would like to see through your camera," Joan grinned. "Tell you what—I'll call you as soon as my dress is ready and we'll set a date."

A few days later, when I arrived at Joan's Brentwood house, Christina, already dressed, was helping Joan get the younger children ready.

"Cynthia," Joan told me, "is very much like a boy. I have to dress her last or her hair and dress would be a sight by the time the other children were ready. Cathy's different. Put a new dress on Cathy and she'll sit quietly for hours."

Christopher came in, wearing his new suit, and looking very spic and span. "Christopher's my little ever loving," said Joan. "He doesn't care what he wears—although his preference runs to cowboy outfits or firemen suits."

It was a day to remember—mighty like the rush hour at Grand Central Station. Even the dog—who Joan says is the biggest ham in the family—tried to get into the act.

Joan's blue heaven: Christina,
Christopher, Cynthia and Cathy
Joan's in "Flamingo Road"

Fink



1931: Betty signed
her first contract

1932: Appeared as Frances
Dean — for one picture

1936:- Minor roles at RKO
but no dancing then

1937: Paramount fea-
tured her in co-ed parts



Beautiful blonde from Calabasas Ranch

That's Betti-james, who
fixes the electric wiring, romps
around with the kids—
and gets a little sentimental
over all the things
that Harry hoards



1940: Hollywood
again and stardom



1941: Leading as nation's
favorite pin-up girl



1942: When George Raft
was the man in Betty's life



1943: But on July 5 she
married Harry James

1937: Wed to Jackie Coogan after 2-year romance



1938: Cross country personal appearances with Jackie



1939: In January they separated, divorced in October



1939: A Broadway hit in "DuBarry"



Cover Girl

BY HERB HOWE

WORD got around, somehow, that in Betty Grable's next picture, only one of her million dollar legs would be shown, in a slit skirt. This is in line with the economy wave, no doubt.

But even though the movie niggards sewed up the slit, male voices would continue to rise in their mating chant:

"I want a girl just like the girl that married Harry James."

Of all the females who have sugared this earth since Eden went into production, the one viewed by the most men, and listened to voluntarily, is Mrs. Harry James, nee Elizabeth Ruth Grable.

Her appeal is boundless. It embraces all

climes, races and cuisines. Cannibals on New Guinea unanimously chose her the girl they would most like to have for lunch, according to a visiting GI who took their poll and missed their pot.

She is as tasty on the hoof as on the screen. Her eyes, which set one cannibal to humming "My Blue Heaven," are leveled on yours as she talks, with the fluent candor of a self-possessed lady knowing her own mind.

Her hands are dimpled, pink-palmed and infant size, but when she clasps yours, you recollect that she descends from Daniel Boone. The clasp is firm.

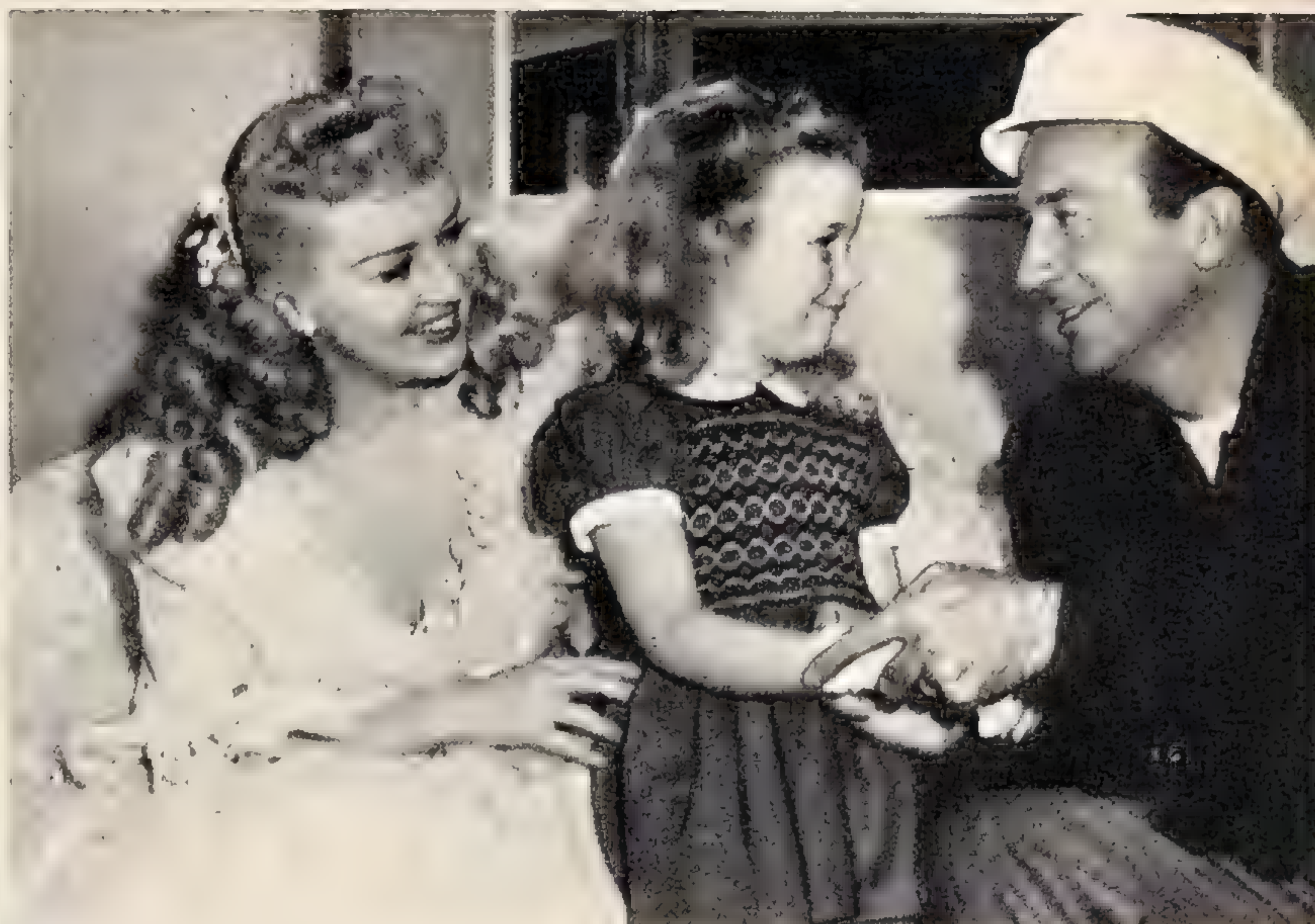
You also recollect that back in St. Louis, where she was born (Continued on page 92)



1944: Box-office leader, she became a mother



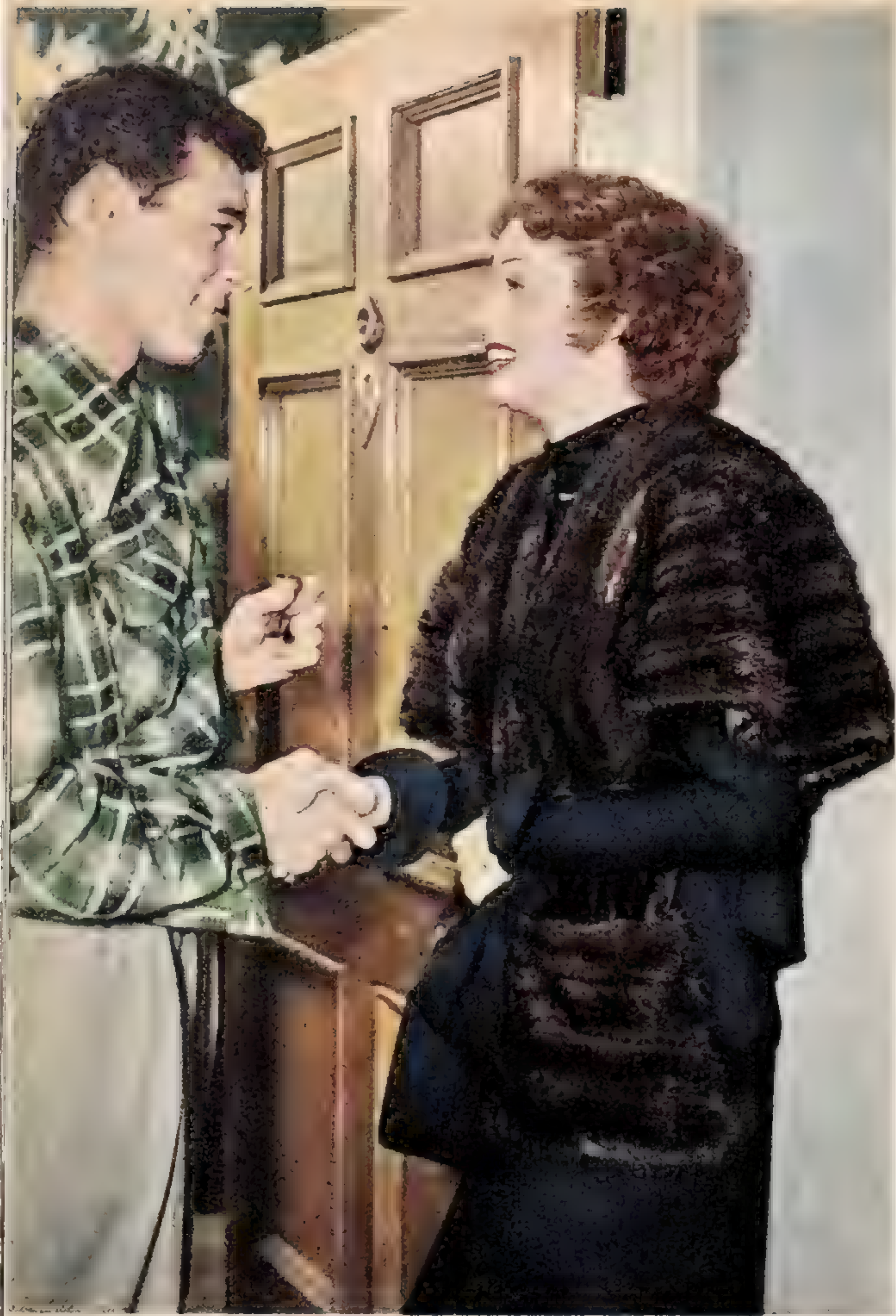
1948: A popular star, with two daughters now



Today: Vicki and Harry visit with "Mommy." Now Betty has all she wanted—marriage and a career

FISHERMAN'S

BY KAY MULVEY



Guy, welcoming Rhonda Fleming, keeps his parties small—about six—and informal



Fun, if you can do it! Guy and his guests, the Rory Calhouns, Adrian Booth, Dave Brian, Rhonda, try the clothespin game

THIS is a fish story—but it's not about "the one that got away." It's about how to use your catch as an excuse for a party.

Whether you angle for trout, bottom fish for flounder or dive for abalone, as Guy Madison does, any good cook book will give you a dozen recipes that will turn your catch into a fisherman's feast. And if you live far from stream, sea or river, you still can have a party like Guy's by remote control. (Your neighborhood dealer will have a large variety of fresh, canned or frozen fish—including abalone—from which you can choose.)

Guy, a rugged individual and expert swimmer, went diving for his abalone—not an easy thing to do since it involves prying the abalone loose with a flat iron bar from rocks deep in the sea.

The size of your house, Guy insists, is not important. He lives in a tiny place where everything but the kitchen and bath are in the same room. However, since his apartment is L shaped, there is room for a tiny bar, a king-sized bed and dining area. Guy keeps his invitation list down to six people and serves in a sit-down manner. He hates people roaming around with food and also prefers to do his cooking alone—adhering to the motto: "Too many cooks spoil the fish."

Since Guy would let no one in the kitchen, the usual Hollywood practice of discussing careers held the center of conversation. Rory Calhoun, his bride Lita Baron, Rhonda Fleming, Dave Brian and Adrian Booth were Guy's dinner guests. And the spotlight was on Dave Brian who answered questions as to how it felt to land in the glamour town and immediately play opposite Joan Crawford.

"I was scared to death at first," the tall, husky newcomer admitted. "The first morning that I knew I was really in was when Joan asked me to come to her portable dressing room for coffee. And from then on, it was often a very pleasant ritual. She even told me how to steal scenes from her! Her (Continued on page 91)

Guy keeps his menus down to one course—but guests don't grouch when it's abalone steaks fried in butter, topped with Guy's famous salad!



FEAST

When Guy Madison baits his invitations with a supper like this it's no wonder his guests keep angling for more of the same!



No room for fancies but who wants dessert when there's still salad left in the bowl



Gail Russell came in on way home from studio, make-up and all. She was too tired to join them in a game of quoits



Men at work: Dishwashing time is the time, Rory discovered, when guests are welcome in Guy's small kitchen

Missy Dozier's Bank



Deborah Leslie Dozier won't be a sheltered baby, says her mother. Joan's latest picture is "You Gotta Stay Happy"

By Joan Fontaine

As told to Gladys Hall

Little does Deborah know

Account

THE day after my daughter, Deborah Leslie Dozier, was born, so exactly her father's image that people ask me, "Tell me, *who* is the mother?" Jimmy Stewart sent her flowers. Beautiful ones. White ones. On the card attached, he wrote, "When can I have my first date?"

I called Jimmy on the phone to thank him. And I chided him about what I dubbed his "simple declarative proposal."

"But even if you, the persistent bachelor, do persist in waiting for Deborah," I said, "whether you become her husband or wait in vain will be strictly up to Deborah since, when she grows up, every decision to be made, in every department of her life, *she*, and none other, will make."

All in fun, of course, but I meant what I said too.

For we are pretty sure, my husband, Bill Dozier, and I, that we can't hope to give our daughter possessions. The day has gone, and we know it, when we dare do more than dream of giving her that first fur coat on her thirteenth birthday or that snappy convertible when she is fifteen. The day is out and we know it when people living on salaried income, as we do, can have any assurance that they will be able to leave their children an estate. But there are things we can hope to leave our kids; mental and emotional riches, so to speak; a clear vision, a point of view, a job to do, to do well and love doing. The inner security these things bring is a better security than any that comes from stocks and bonds and great-grandmother McGillicuddy's diamond dog-collar.

Bill and (Continued on page 88)



Joan wanted Deborah enough to take a very grave chance



Joan and Bill make daily additions to their daughter's future

What's ahead for her! But her parents do. It's something to do with R-I-C-H-E-S!



**Just Pete—who goes
the Lawford way
to screen success.
His latest is
“Little Women”
*Fink and Smith***

Bond Street

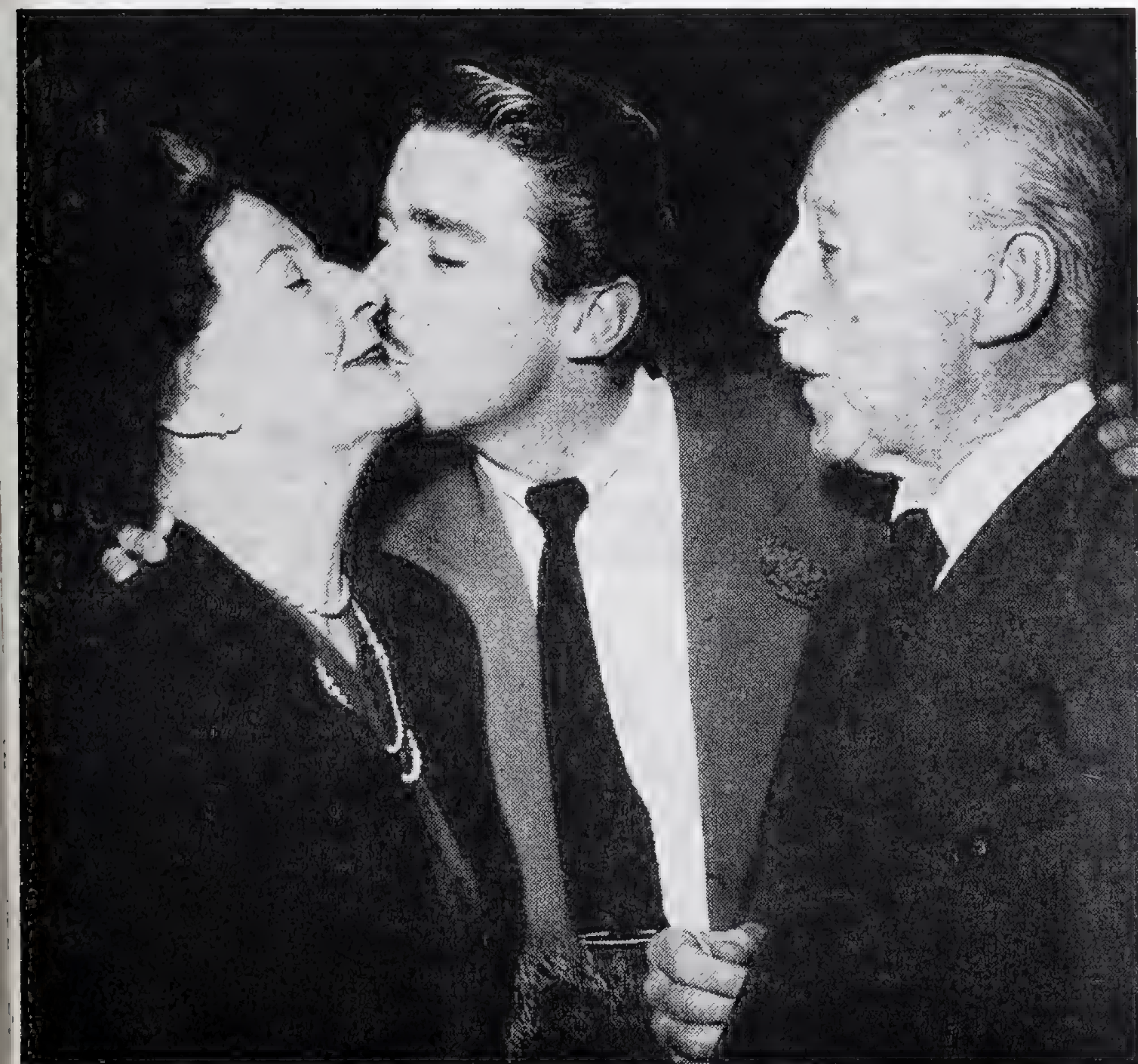
we bop

Puzzlin', that's Pete—but not to his friends, who know that the Lawford politeness covers a multitude of grins!

BY MAXINE ARNOLD



Pete, tired of polishing a drawing room in pictures, gets his chance in "Storm over Vienna"



Sir Sydney and Lady Lawford had to fall back on their English reserve when Peter painted their parlor!

"I GUESS I'm hard to know," Peter Lawford says, aware of all the times he's misunderstood but not crushed by it. "I don't go around gushing over people or bother with the 'adjective' approach, all that 'you were wonderful'—and 'oh, *dahling*' business. People used to being 'bubbled' over think I'm not friendly because I don't 'bubble' too. I probably would be wiser to do so, but something stops me."

"If I've known people a long time and like them, that's different. And when I meet someone I like, I usually know it immediately. Something lights up inside. There's a meeting of mutual tastes and interests and personalities."

With his supreme honesty and gentle upbringing, Peter refused to fawn over reporters or court their cooperation. Never, however, has he gone to such lengths to discourage their aid, as one Hollywood writer intimated, when she got tangled up in Pete's feet at a party and remarked that (Continued on page 94)

DAN DAILEY



DAN DAILEY REFUSED TO PART WITH HIS DISREPUTABLE OLD CONVERTIBLE. HE'D DRIVE IT TO THE STUDIO'S SOUND STAGE AND BLITHELY PARK IT NEXT TO THE OTHER PLAYERS' SLEEK NEW ONES.

ONE LUNCH HOUR, DURING THE FILMING OF "WHEN MY BABY SMILES AT ME," DAN OFFERED TO DRIVE HIS CO-STAR, BETTY GRABLE, TO THE COMMISSARY--HALF A MILE AWAY.

IN THAT JALOPY? I'LL BET ON ITS MOTHER'S SIDE IT'S A FIRST COUSIN TO THE ONE-HOSS SHAY! THANKS, ANYWAY, BUT I'LL DRIVE MY OWN!



MORE TIME PASSES, UNTIL A KNIGHT IN A MODERN CAR ARRIVES--RICHARD ARLEN!

GIVE YOU KIDS A LIFT?

THANKS, DICK. BARNEY OLDFIELD, HERE, AND I WERE GOING TO EAT, BUT HE'S CONSERVING ON GAS!

ANYONE CAN MAKE A MISTAKE.



A FEW MONTHS LATER DAN BOUGHT A NEW CAR. HE DROVE IT TO WORK TO THE SAME SOUND STAGE ON WHICH THEY WERE SHOOTING "YOU'RE MY EVERYTHING." ANNE BAXTER WAS DAN'S CO-STAR.

WHAT DO YOU THINK OF IT, ANNE? HEATER, WHITE SIDE WALLS, EVEN A COMPASS ON THE DASHBOARD. HOP IN AND I'LL DRIVE YOU TO THE COMMISSARY.

WELL, ALL RIGHT, BUT BETTY TOLD ME--



AND THE GAS SHORTAGE

BUT CAME A DAY WHEN BETTY'S CAR WAS BEING SERVICED ---

HEY, DAN, I'LL PICK UP MY RAIN CHECK ON THAT RIDE TO THE COMMISSARY IF YOU THINK THIS CRATE CAN MAKE IT!

MADAM, YOU'RE SPEAKING OF MY CONVERTIBLE! ENTER--AND BE TRANSPORTED!

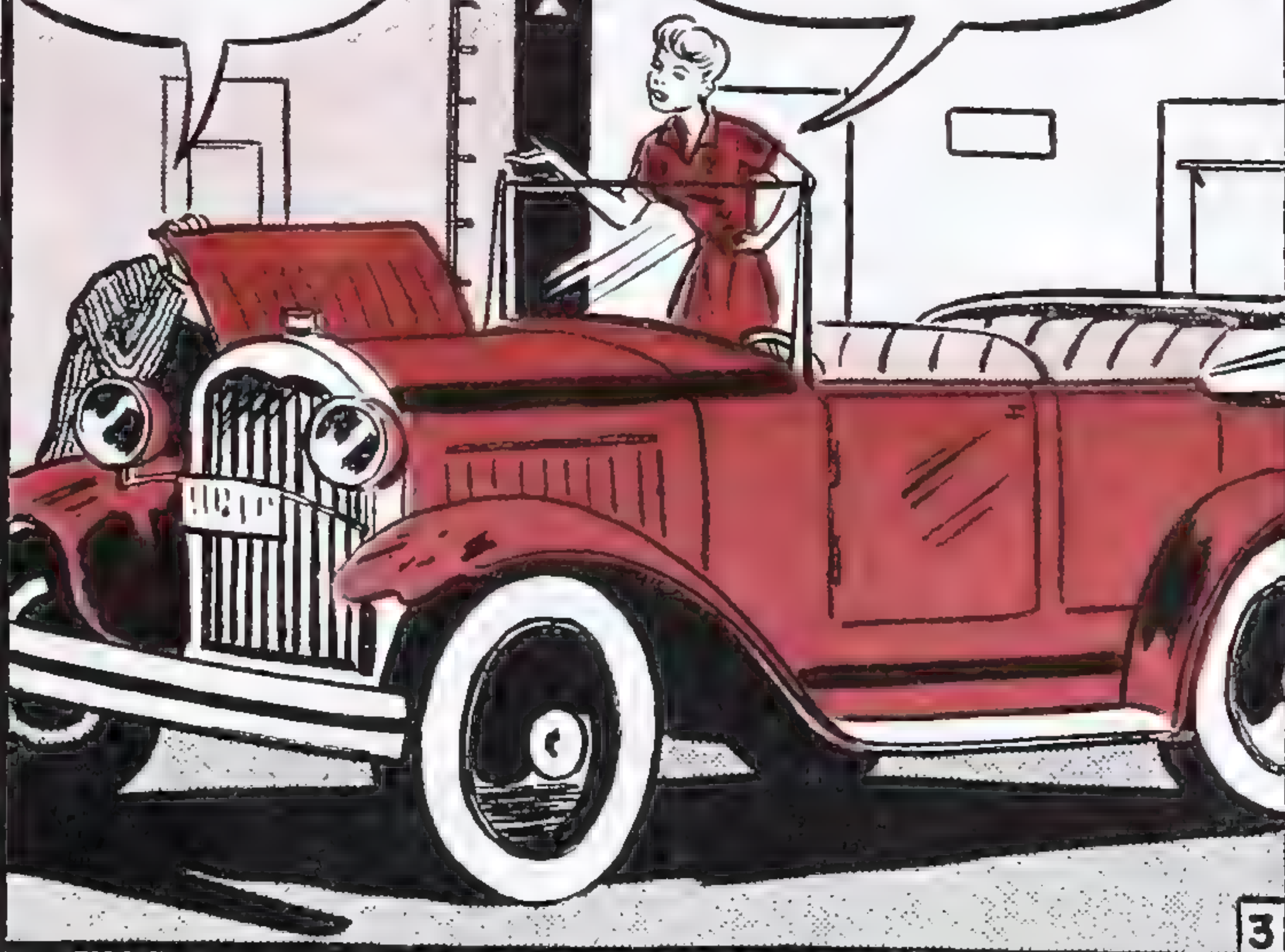
STAGE 6



TIME PASSES AND SO DOES EVERY OTHER CAR BUT---

I DON'T UNDERSTAND IT -- CAN'T FIND ANYTHING WRONG.

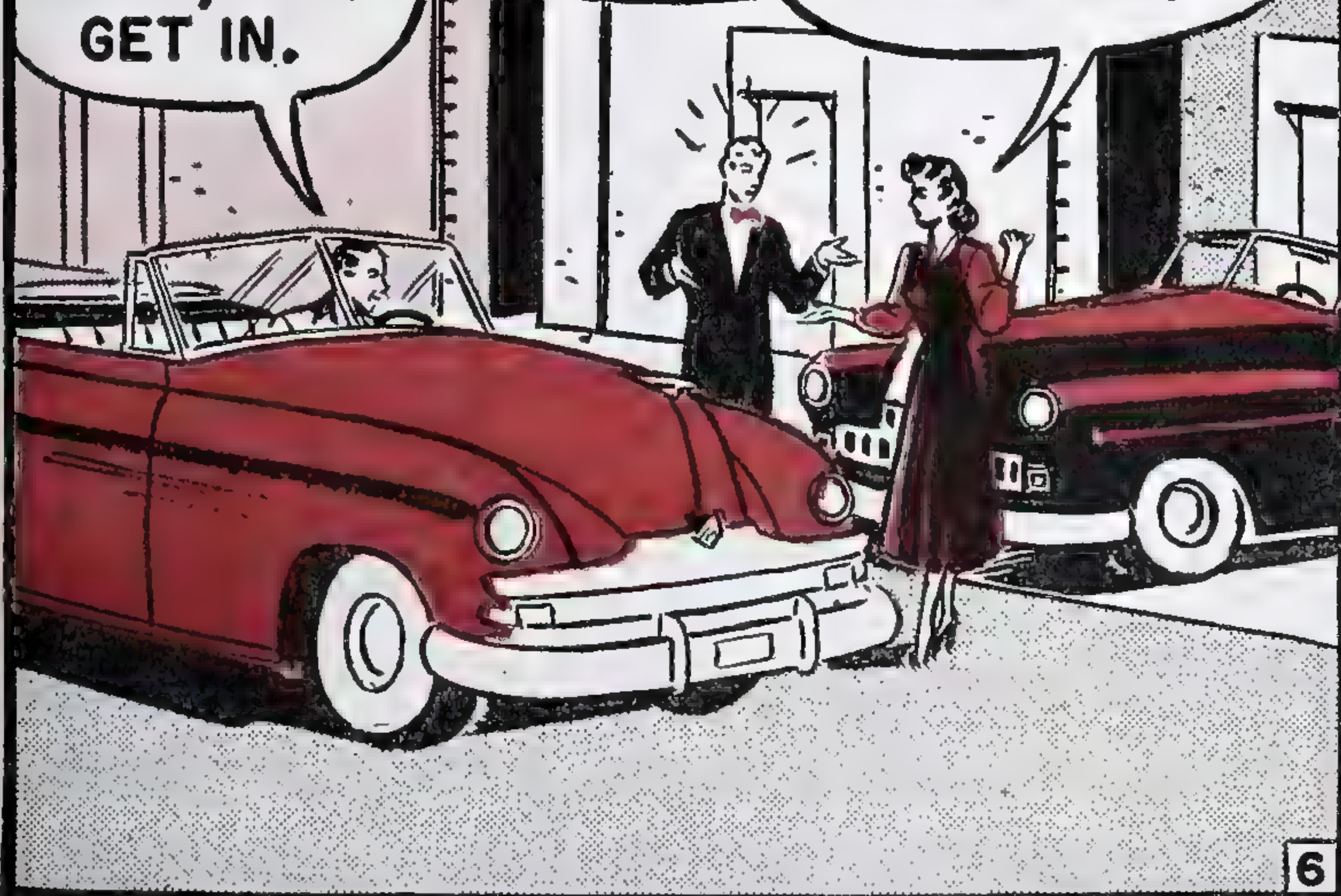
WELL, I CAN! LOOK, BEN HUR, THE GAS TANK READS EMPTY! WE'D BETTER HITCH A RIDE!



AND BETTY WAS RIGHT. ONCE AGAIN IT WAS RICHARD ARLEN TO THE RESCUE.

HONESTLY, DAN, THERE'S SOMETHING YOU SHOULD KNOW. HEATERS ARE FINE, WHITE SIDE WALLS ARE FINE--EVEN COMPASSES ARE FINE. BUT YOU STILL NEED **GAS** TO RUN A CAR!

OH, NO, NOT AGAIN, DAN! GET IN.



I'D LIKE TO GET MY HANDS ON THE GUY WHO SAID LIGHTNING CAN'T STRIKE TWICE IN THE SAME PLACE!

LOOK, DAN, WITH YOU IT COULD STRIKE THREE TIMES. SUPPOSE I JUST COME BY TOMORROW AND PICK YOU UP!

COMMISSARY





FOC'S'LE FAMILY

Sterling, Christian (called "Windy") and wife Betty live on 25-year-old boat remodelled to suit year-round needs



When the Sterling Haydens hit

the deck they're home—on the

Brigadoon of Booth Bay



Sterling loves the sea, doesn't mind fifty-mile round trip from L. A. harbor to studio where he made "El Paso." He runs the fifty-foot schooner entirely under canvas

A soft berth for baby—in yellow and white guest bunk. They have no telephone, get their calls at pay station in nearby yacht club. Milk, groceries and even diapers are delivered

Both the creams you need for Spring

NOW—in 1 Beauty Special Accept

**Pond's delightful lanolin-rich
Dry Skin Cream**

Given to you

**with purchase of 79¢ jar of
Pond's wonderful Cold Cream**

Pond's times this wonderful *two-cream* offer to come just when your face is begging for some special springtime pampering to make it prettier. *Right now* you can get *two* of Pond's loveliest creams to work together for you—and get *both* for the price of the Cold Cream *alone*.

Mrs. John A. Roosevelt says, "Two of the most important creams I know to keep skin immaculate and soft are Pond's Cold Cream and Dry Skin Cream."

Don't wait! Women are smart about bargains in beauty. And *this* bargain is their *favorite* Pond's combination. *Hurry*, get your Pond's 2-cream special, *today*.



See your *lovelier* face! Immaculate! Soft! Rosy!

**So much that is YOU speaks for you
in YOUR FACE**



Does *your face* say the happy, confident things about you that you want it to say? It can—but it needs help. *Always* at bedtime (for day cleansings, too) give it this rewarding "Outside-Inside" Face Treatment with Pond's Cold Cream:

Hot Stimulation—splash your face with hot water.

Cream Cleanse—swirl on Pond's Cold Cream to soften and sweep dirt, make-up from pore openings. Tissue off.

Cream Rinse—swirl on more Pond's to rinse off last traces of dirt. Tissue off.

Cold Stimulation—give your face a tonic cold water splash.

AND FOR SPECIAL SOFTENING, use *lanolin-rich* Pond's Dry Skin Cream generously each night after cleansing. Wipe off lightly so a soft film is left to help your skin all night. Use just a touch of cream under your make-up for *extra* day-softening, too.

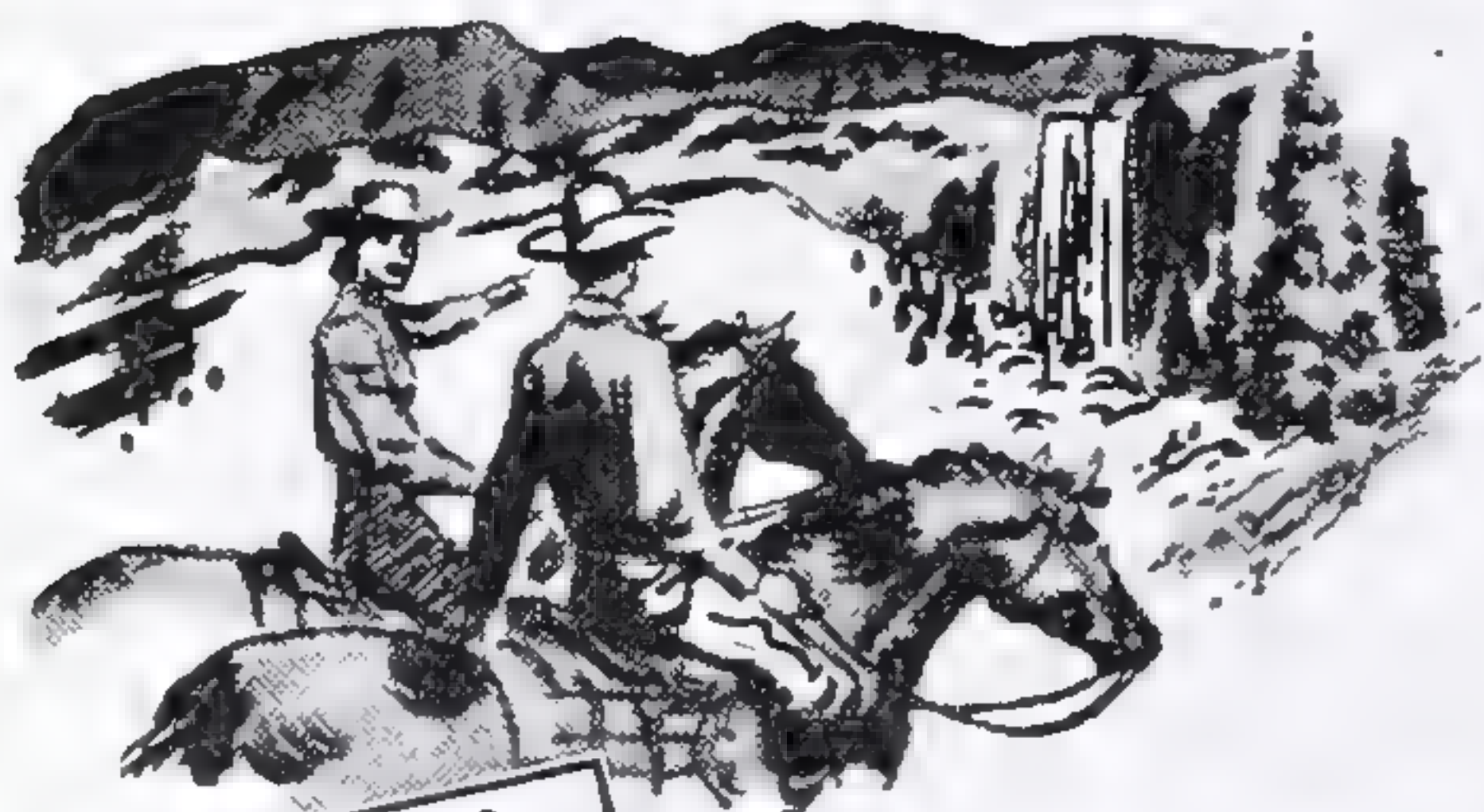
Remember

**you get both these wonderful creams for the price of the Cold Cream alone!
For a limited time only! Stop for them today!**

IT'S
ALL PLEASURE



IT'S
ALL PLANNED
FOR YOU



IT'S A

GREYHOUND
AMAZING AMERICA TOUR

Just for You! "Not Conducted"

Here's a thrilling spring tonic for you—one of Greyhound's famous *Amazing America Tours*! Greyhound makes the reservations, selects the best of sightseeing and entertainment, plans the whole trip. All you do is relax and enjoy yourself! Here are a few of the dozens of low-cost tours available.

4-DAY LOS ANGELES TOUR **\$13²⁵**
Includes hotel, sightseeing trips of Hollywood, Santa Monica Beach, Beverly Hills and San Gabriel Mission. ☐

7-DAY MEXICO CITY TOUR **\$68⁶⁰**
Accommodations at Hotel Geneve, four sightseeing trips to points around Mexico City. Six meals included. ☐

6-DAY COLONIAL VIRGINIA TOUR **\$40⁴⁵**
Hotel accommodations, sightseeing, admission to famous historic spots in Williamsburg, Lexington and others. ☐

4-DAY BOSTON TOUR **\$24⁰⁰**
Accommodations at Bradford Hotel and sightseeing trips to Bunker Hill, Lexington, Concord, Plymouth Rock. ☐

5-Day New York City Tour, \$25.05 ☐. 5-Day Washington, D. C. Tour, \$25.85 ☐. 3-Day Salt Lake City Tour, \$8.50 ☐. 4-Day San Francisco Tour, \$15.55 ☐. 2-Day Kentucky Cave Tour, \$21.10 ☐. 11-Day Florida Circle Tour, \$73.20 ☐. 6-Day Miami Tour, \$28.45 ☐. 3-Day Chicago Tour, \$11.95 ☐. 5-Day Montreal, Quebec Tour, \$35.05 ☐. 4-Day 1000 Islands Tour, \$35.95 ☐. 5-Day Smoky Mountains Tour, \$78.00 ☐. 4-Day Mackinac Island Tour, \$35.80 ☐. 3-Day Detroit Tour, \$12.10 ☐.

Tour prices subject to change without notice.
(Add price of Greyhound ticket to above rates.)

MAIL THIS COUPON FOR TOUR INFORMATION

Fill in this coupon and mail it to: GREYHOUND HIGHWAY TOURS, Dept. MW49, 105 West Madison, Chicago 2, Ill. Be sure to put check-mark opposite tour which interests you.

Name

Address

City & State MW49

Transatlantic Call to Rita and Aly

(Continued from page 35) much to keep him out of temptation as anything else. However, when the real thing came to Aly and he asked that the final papers be arranged, Joan bore him no ill will. She has a heart interest of her own and he was very generous, as is his custom, in his marriage settlement.

I talked to Rita and Aly at his Cannes villa, L'Horizon.

The chateau d' L'Horizon I have known for many years. It was, you know, one of the last creative efforts of my great friend, Maxine Elliott. Situated on the Mediterranean shore, as it is, it is necessary to cross the railroad tracks to reach it. But you approach over a private bridge, the only private bridge the French government ever has allowed to be built over a railroad. How Maxine Elliott arranged this, no one knows. She was able to do many things no one else could do.

THE moment Aly saw this villa, even while Maxine Elliott lived in it, he announced, "That will be my house one day." And after Maxine's death, he bought it, lock, stock and barrel, from her heirs. Immediately, however, he changed it to suit his more youthful and gayer disposition. Now, instead of it being a dark, yellowish-gray house, as it used to be, it is pure, sparkling white, like the houses Aly knows so well in his native land. It is furnished differently, too, with beautiful furniture, rugs and chintzes and with some of the library shelves removed to make room for Aly's really fine collection of Degas, Renoirs and Utrillos.

Last autumn, when I lunched at L'Horizon with Aly, after Rita had returned to America, the upstairs rooms were not finished. Now, no doubt, they will be renovated according to Rita's taste, as well as Aly's.

That is not all that Rita, becoming the beautiful mistress of L'Horizon will change. Last year, Aly kept open house. Thirty to forty guests often would sit down to lunch and many times Aly would know only half of them, the others having been brought by friends. Now, he insists, only those invited by Rita and himself will be welcome.

He owns eleven houses altogether; five in France, three in England, two in Ireland and one, I think, in Spain. When, on the telephone, I reproached him for not getting rid of some of these places, he said, "Elsa, I wanted to. The one house I really care about is L'Horizon. But when I discussed this with my father, he said, 'What is the use of turning good real estate into bad money.' So I gave up all plans for disposing of any of them."

What a life they will have, Rita and Aly. Hollywood, I think, will open its eyes a little when she goes with Aly to Goode-wood, Newmarket, Epsom Downs and Ascot. Naturally, she will be presented to the King and Queen and British Royal family. And at Buckingham Palace, I am sure everyone will fall in love with her, because she is so very sweet and beautiful.

Aly, you see, is much sought after. And I understand why. He's so charming and such a brilliant sportsman, probably the most spectacular figure in the racing world. I went to Epsom Downs, last June, to see his horse "My Love" run there. And later, at the Longchamps Grand Prix, it was exciting to see Aly, a handsome figure in his gray top hat, morning coat and striped trousers, his glasses slung over his shoulder, lead "My Love" from

the paddock to receive a garland of roses. The next night, however, when I dined with him at his home, he wore old slacks and a sport jacket. He is simple, really; likes his comfort, dresses only when on public view.

Nor do I forget how he made me rich for a little while. "Give me ten dollars, Elsa," he told me. "I will put it on my horse 'Attu' in the Irish Sweepstakes for you!" I gave him the ten dollars, of course. So I was a little disturbed to learn his jockey, not well, would not ride. My distress was short-lived, however. For Aly jumped into the saddle and won the classic.

Too bad he and Rita had to run the barrage of all that unfortunate publicity.

I warned Aly how it would be when he told me he was taking Rita to France to meet his father. "Elsa," said Aly, "I doubt the press will pay much attention to me. I am not a public figure, except in the field of sports." But he soon found out.

Neither he nor Rita were very adept in eluding the press or dealing with them. But I must say, few people in this world ever had as many reporters or photographers assigned to trail them. The fact that they were not in a position to announce their marriage plans—which would have explained many things, including the presence of Rita's daughter, Rebecca—did not help matters, of course.

I am excited about Rita in her new role of Princess, I confess. I think when she and Aly take up residence in his beautiful house in Paris during the Grande Semaine, she will cut quite a figure as hostess. I doubt, however, that any of the social triumphs she will know, when she and Aly come to this country, will go to her head. She's naturally unassuming. She's not remotely a cleverly ambitious woman who would be elated at social triumphs.

Count on this, however, Aly—now on the defensive because of what he terms "scurrilous publicity"—will see that Rita, as his wife, has every dignity to which his princess will be entitled.

Another thing. In the past, I have frequently taken Rita to task because she was not well-dressed. That, too, will be changed. For Aly, who knows a great deal about such things, undoubtedly will take a personal hand in the selection of her wardrobe and she will have lovely clothes to suit her beauty.

"Tell me," I said to Aly, as we talked on the overseas phone, at so much a minute, "will Rita continue to make pictures?"

"Of course," he said. "She is so wonderful on the screen, I would be the last man in the world to curtail this activity."

Which means, unquestionably, that Rita will appear in finer pictures than she ever has appeared in before. No longer will she be faced with the great necessity of making money. And if Harry Cohn, president of Columbia Pictures, does not choose to forgive Rita's refusal to appear in "Lona Hanson," a picture which she assures me was not right for her, she will, of course, be in a position to make her own pictures with whomever and wherever she wishes.

Little did I dream, last summer, when I invited Rita and Aly to dine with me at the Casino, that I was starting a great international romance. Little did I dream two months ago, when I was predicting they wouldn't marry, that I now would be packing the new dress I had made especially for their wedding, which I am about to travel three thousand miles to see.

THE END

For Photoplay Fashions in Color See Page 81

For lips men love
—and love to kiss— *Tangee*



"KISS ME"

as interpreted by

MEG RANDALL

AND

RICHARD LONG

in a scene from

THE LIFE OF RILEY

A UNIVERSAL-INTERNATIONAL RELEASE

Tangee **KISS COLORS**

TANGEE PINK QUEEN—A new pink...to give extra "kiss appeal" to your lips.

TANGEE RED-RED—Best bet for brunettes. This rich, intriguing red is a sure magnet for kisses.

TANGEE THEATRICAL RED—This dramatic color makes red-heads look doubly warm and tempting.

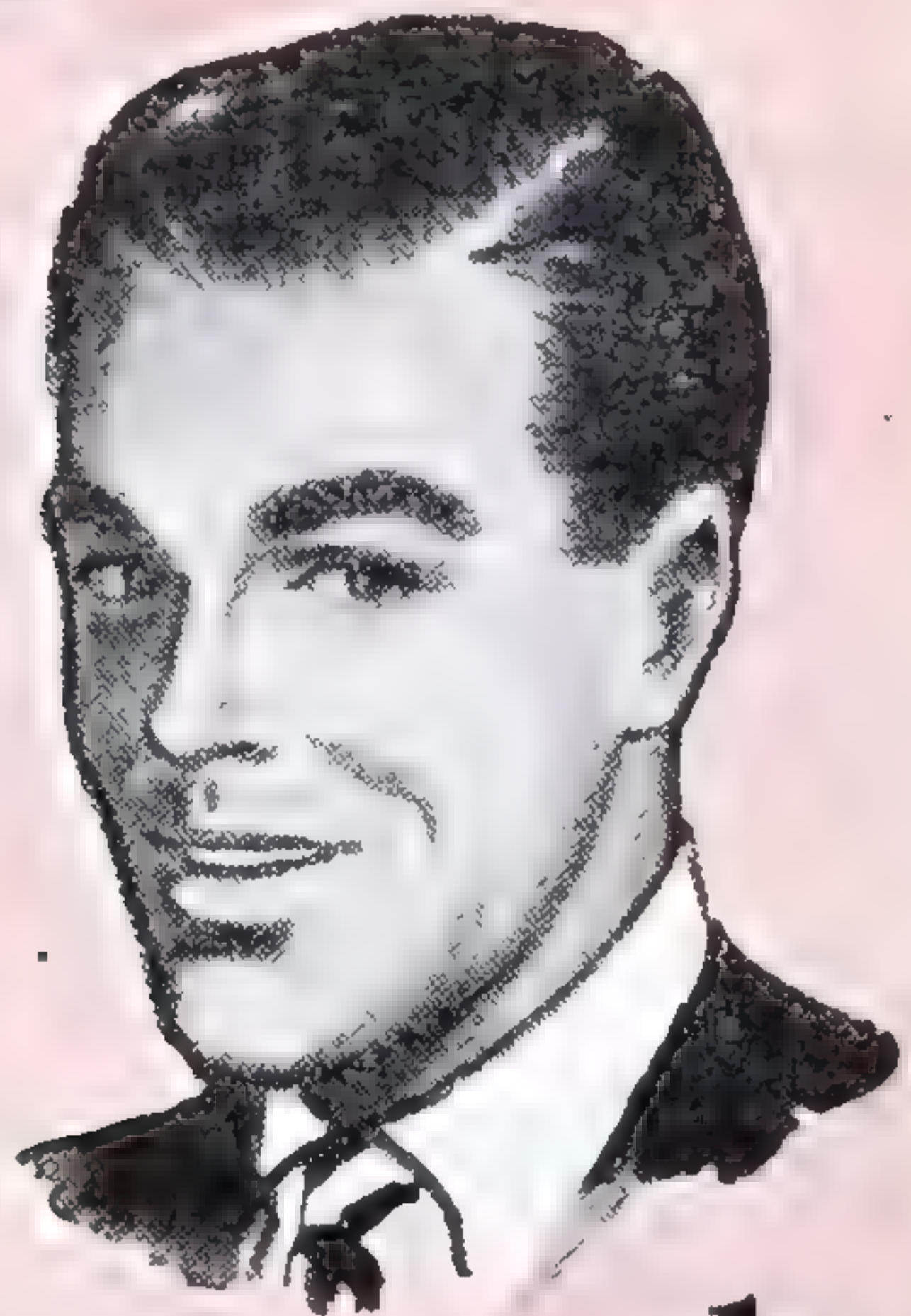
TANGEE GAY-RED—Terrific for blondes...gives lips that gay, reckless, "I-dare-you" look.



Tangee **KISSABLE TEXTURE**

1. Keeps lips soft...invitingly moist.
2. Feels just right...gives you confidence.
3. Does not smear or run at the edges.
4. Goes on so easily...so smoothly...so quickly.
5. And it lasts—and LASTS—and L-A-S-T-S!

Gentlemen



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Let Nestle Colorinse give your hair sparkling, natural-looking color and highlights. Not a permanent dye or a bleach, Nestle Colorinse washes out completely with shampooing. Delicately scented, easy and absolutely safe to use.

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LOOK FOR NESTLE COLORINSE...

in your favorite variety store during
National Brands Week, March 4-12, 1949

Nestle—originators of permanent waving—Meriden, Conn.

Lee J. Cobb: His
early setbacks resulted
in final success



the undefeated

LEE J. COBB was stopped cold three times in his life just as a promising career beckoned. Today, at thirty-six, he is making more money than most bank presidents; young women write him admiring letters and his wife is beginning to look at him with an apprehensive gleam in her eye. And that, my friend, is success.

Lee's first setback came when he was still in his early teens. He had shown such virtuosity on the violin that he was considered a child prodigy. On the eve of his debut at Carnegie Hall he broke his wrist. "Best 'break' I ever had," he says now.

Then, grown up a little, he determined to become an aeronautical engineer; but his mother, envisioning her son pinned beneath flaming wreckage, objected so emotionally that he gave it up.

Nothing was left of a dramatic nature but acting. So he went out to Hollywood intent on giving the producers a lift. They proved singularly unresponsive. Scarred but not crushed, he went back to New York, attended City College for two years and joined the college dramatic society. Then, afraid to buck Broadway, he headed west to Pasadena. This time he went doggedly to work and really learned something. Again in New York he made the rounds of producers' offices. After three years he wangled a bit part, that of a decrepit old man in "Crime and Punishment." He played it so realistically that he was able to eat at regular intervals. But it looked as if he was stymied again. Still in his early twenties, he couldn't get a chance at anything but old man roles. When the war broke out he joined the A.A.F. and was assigned to a role in "Winged Victory." When he returned to Hollywood, a civilian, Twentieth Century-Fox signed him to a long-term contract.

Well established, with many film successes behind him, such as "Luck of the Irish" and "The Dark Past," Lee persuaded the studio to give him a leave of absence to appear on Broadway in "Death of a Salesman." He hopes to remain with it as long as his contract permits, as he's back in the element he loves the most.

Cobb views his rapidly advancing fortunes with mild astonishment. "My experience with fans helps me keep my feet on the ground," he says. "Particularly when the letters give me credit for a role I never played. The other day a writer congratulated me on the fine performance I gave in 'Two Years Before the Mast.'"

In New York during rehearsals of his show some youngsters besieged him for autographs. He heard one of the group whisper to a fellow seeker: "Ain't you goin' to ask him to sign your book?"

"Naw," the other replied scornfully, "I'm gonna wait till I find out who he is."

what kind of woman are you?



THE POPULAR GIRL has more poise on "her days" each month if she is wearing that modern *Tampax* for protection. She is blithely unaware of its presence!

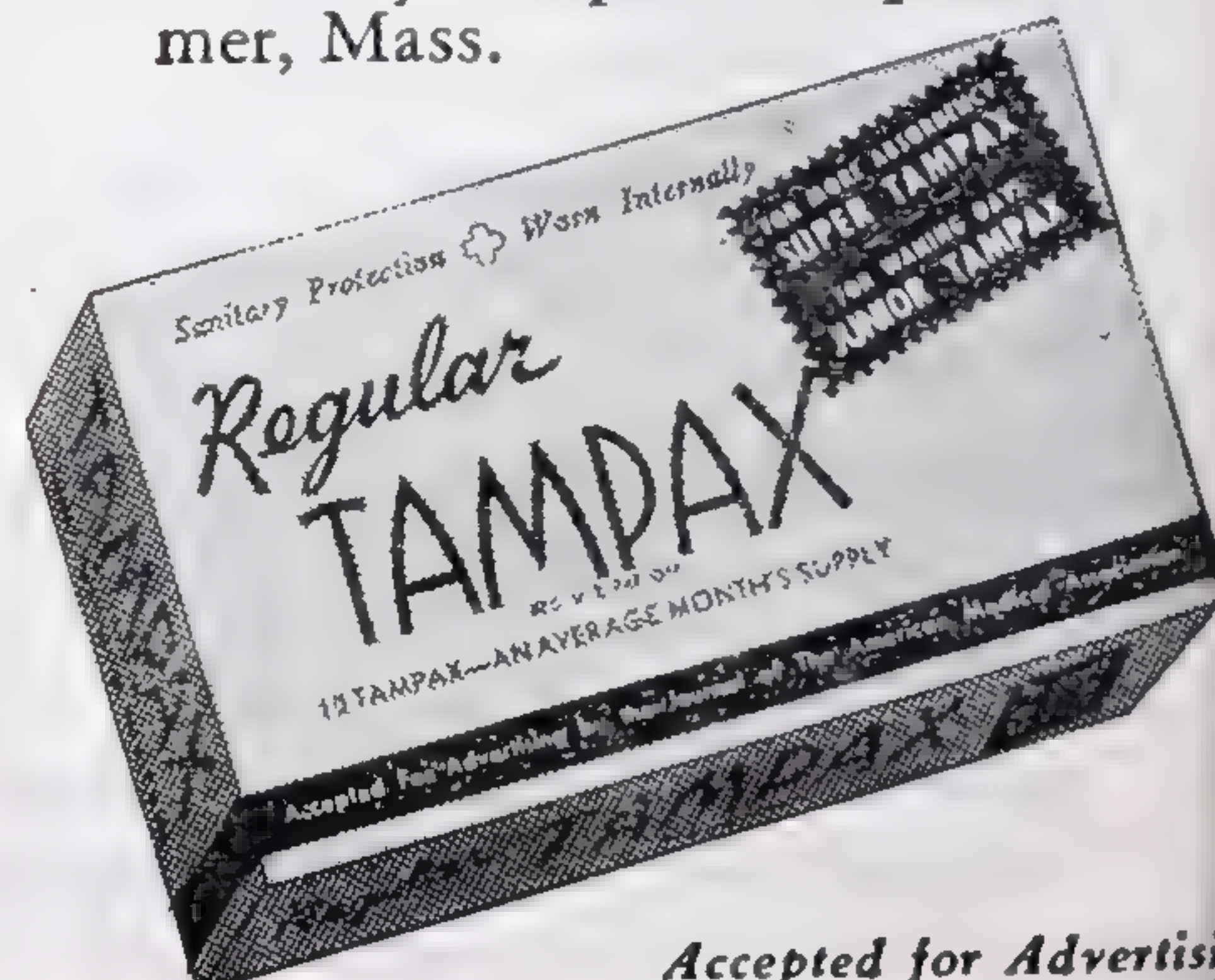
THE CAREFUL ONE takes note that *internally worn Tampax* is doctor-invented, made of pure surgical cotton and used by a large percentage of nurses recently surveyed.

THE BUSY ONE finds *Tampax* quick to change, handy to carry (average month's supply slips into purse) and quite bother-proof when disposal time arrives.

THE FASHIONABLE woman need not limit her wardrobe during "her days," for *Tampax* cannot cause a ridge under the sheerest dress.

THE DAINY GIRL discovers that *Tampax* causes no odor. . . . Her hands need not touch it while inserting . . . And no removal for tub or shower!

THE SENSIBLE ONE adds up all the benefits of *Tampax*—and before the "month" is out she buys it at drug or notion counter. . . . 3 absorbencies—Regular, Super, Junior. . . . Made by *Tampax Incorporated*, Palmer, Mass.



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EVELYN KEYES has irresistible appeal as she plays opposite GLENN FORD in Columbia Pictures' "MR. SOFT TOUCH"

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For your daily beauty bath get this big BATH SIZE

Here's a complexion care that really makes skin lovelier! In recent Lux Toilet Soap tests by skin specialists, actually 3 out of 4 complexions improved in a short time.

"I work the creamy, fragrant lather well in," says Evelyn Keyes. "As I rinse and then pat with a soft towel to dry, skin takes on fresh new beauty!"

Try the generous new bath size Lux Toilet Soap, too.



Another fine product of Lever Brothers Company

YOU want skin that's lovely to look at, thrilling to touch. Don't let neglect cheat you of romance!

9 OUT OF 10 SCREEN STARS USE LUX TOILET SOAP—Lux Girls are Lovelier!

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World's Largest Manufacturers and Distributors
of Beauty Shop Supplies and Equipment

Announcing the Dream House Winner

(Continued from page 33) awful years." Virginia Bleecker was twenty-four when she met Gordon MacAllister, a theological student. Her face, her temperament and her nature matched her profession of registered nurse. They fell in love and, in 1943, when Gordon was a deacon with his own parish in Baltimore, they were married. The next year, Gordon Jr., the spitting image of his dad, arrived. Because his hair was so red, they immediately nicknamed him Rusty (it no longer fits—the red has turned to pure gold). Then Gordon was ordained and he was called to a church in Trenton, New Jersey.

Life was a lovely thing, then. Two people, very much in love, serving God and people. But tragedy came. That was 1945. Gordon was thirty and he was attacked by polio. In three days, he was dead. Virginia still has trouble talking about it. It was the end of the happiest period in her life.

"I felt absolutely nothing. Nothing. You don't feel anything when it's happening. It's later, when you're able to think that it hits you.

"When you get that low, you just don't feel. I went around in a daze, knowing that my world had gone, was completely shattered. I stayed with my parents all that winter, and then I went to San Francisco with Rusty to see my brother.

"When I got back to Warrensburg, I decided I had to get a grip on myself. My normal weight is a hundred and twenty—I was down to eighty pounds. So, even if I forgot about myself, I had to think of Rusty, and I had to figure out a way to make a living.

"Mother and Dad run a girls' camp, so I agreed to become the camp nurse in the summer. Then I started to take up skiing and, during the winter, I'm a ski instructor."

The first two years after Gordon's death were made up of nothing except depression and an almost unbearable sadness. Her heart ached with the memory of the home they'd once had, and of every possession in that (Continued on page 76)

the life of a *Glamorous Woman* *Reporter!*

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TRUE EXPERIENCES

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PERSONAL! to YOUNG WIVES enjoy this 'extra' advantage in INTIMATE FEMININE HYGIENE



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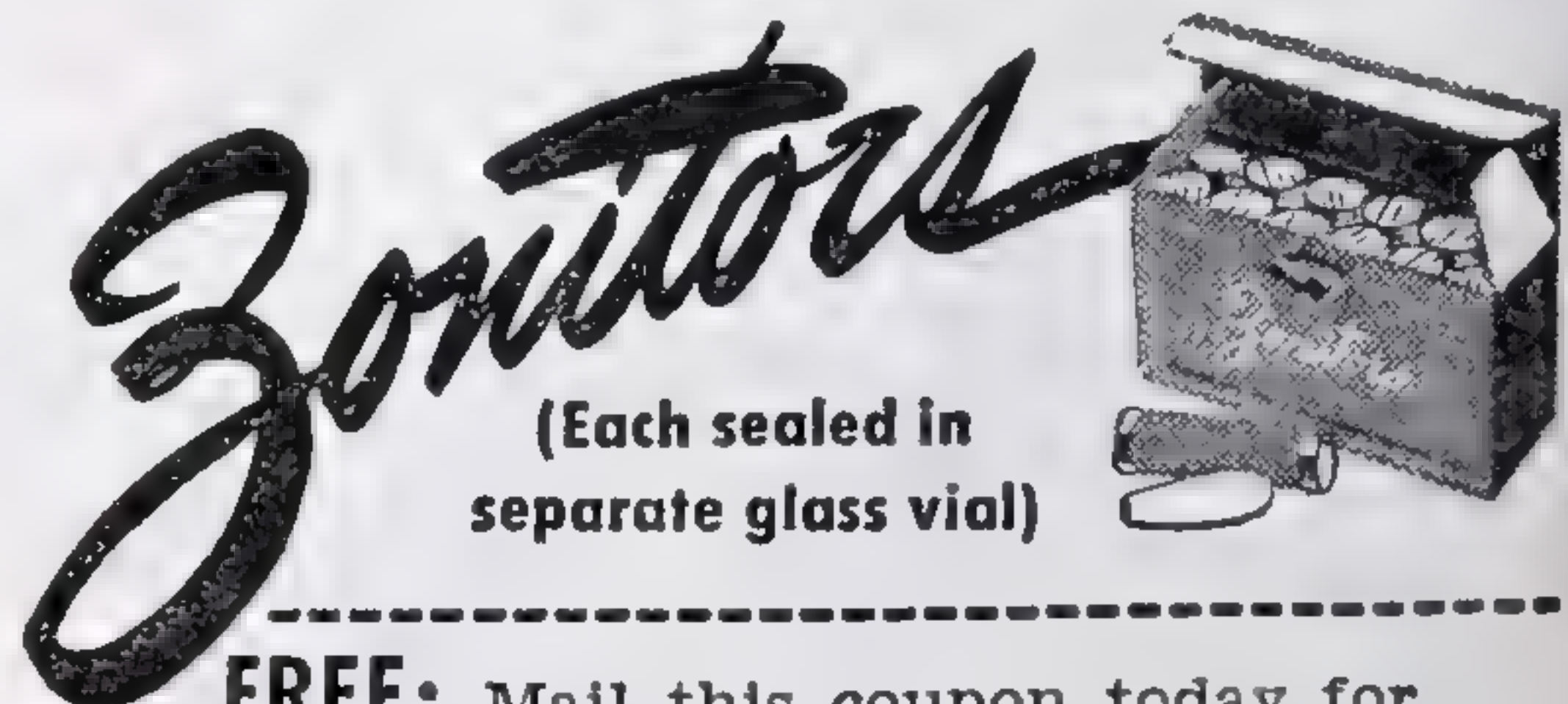
Many a young wife who knows about Zonitors has a much better chance for happiness. This higher type intimate feminine cleanliness is one of the MOST EFFECTIVE methods ever discovered. Zonitors are more convenient, daintier and less embarrassing to use — SO POWERFULLY GERMICIDAL yet ABSOLUTELY SAFE to tissues. They're positively non-poisonous, non-irritating and non-smarting.

Easy To Carry If Away From Home

Zonitors are greaseless, stainless, snow-white vaginal suppositories. They are not the type that quickly melt away. Instead, when inserted, they instantly begin to release powerful germicidal properties and continue to do so for hours.

They Leave No Tell-Tale Odor

Zonitors do not 'mask' offending odor. They actually destroy it—help guard against infection. Zonitors kill every germ they touch. You know it's not always possible to contact all the germs in the tract. But you can BE SURE Zonitors immediately kill every reachable germ and keep them from multiplying. You can buy Zonitors at any drug counter.



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- Juniors' sizes 9-11-13-15-17
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- Order in aqua, lilac, pink, powder blue, navy
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by Bissell



What do you do when your cherub child trails cookie crumbs over your newly cleaned rug? Spank? No...

Just whistle... and get out your Bissell Carpet Sweeper. See how that new "Bisco-matic"* Brush Action gets the dirt, at a touch! No need to bear down...



This miracle brush adjusts itself automatically to any rug nap, thick or thin. Sweeps clean under beds and chairs, with the handle held low!

Save your vacuum for occasional cleaning, and whisk through quick everyday clean-ups with your "Bisco-matic" Bissell®!



Exceptional values. "Bisco-matic" Bissells with "Sta-up" Handle and easy "Flip-O" Empty as low as \$6.45. Other models for even less. Illustrated: the "Vanity" at \$8.45.

Bissell Sweepers

The Bissell Carpet Sweeper Co.
Grand Rapids 2, Michigan

*Reg. U. S. Pat. Off. Bissell's patented full spring controlled brush

(Continued from page 74) house being sold when she and Rusty left Trenton. But as time passed and Rusty began to grow, Virginia began to smile, and dream again. And her dream was always about a home.

"My parents are wonderful people and they try so hard to be understanding—but it's difficult. And as soon as I started planning for Rusty's future, I knew we had to live by ourselves.

"But I felt trapped. I couldn't afford to move, or buy a place. But I wanted a home for my son. I wanted it very badly and I'd do anything to get it. While Rusty is little, I've got to stay home and take care of him. He needs that—and in our own home, he would get the attention and care and love he needs." That was her dream. And she was sure it was a hopeless one.

"But then I read about the Dream House and when I looked at the pictures I began to wonder..."

VIRGINIA had never entered a contest of any kind in her life. But a house! A home for Rusty and her. She worked on her last-line jingle, sent it in and forgot about it. "You know how it is," she said. "You never really believe you have a chance."

At the same time, more than 250,000 other Photoplay readers sent in their entries. The Reuben H. Donnelly Corp., one of the largest contest organizations in the country, performed the gigantic task of judging the contest. First, every entry was copied on a separate sheet of paper and given a number—to make sure that the judges judged the entry solely on merit, without having any idea who wrote it. The entries then went through five panels of judges. Each panel eliminated those that didn't make the grade, until the best ten were picked.

The last ten entries were then judged by the final panel of nine judges—the "Supreme Court." This was the toughest job of all, but the nine agreed unanimously on Virginia's entry as the winner.

As soon as the first excitement of the announcement subsided, Virginia and her good-news guests went lot hunting. She found what she wanted—right near the school.

Then, that same afternoon, she was driven to Glens Falls, seventeen miles away, to meet Lawrence Griffin, head of the lumber company which is building her Industry Engineered House.

When the car stopped in front of a furniture store, Virginia asked, "Why are we going in here?" She had completely forgotten that her dream-come-true came completely furnished! Her green-blue eyes looked unbelievably at the furniture. When she was shown the washing machine and dishwasher, refrigerator and vacuum cleaner, mattresses and sheets, rugs and draperies, the furniture for the different rooms and, finally, the door-chimes, she sat down on one of the new chairs, rubbed her forehead and started to laugh with incredulous joy. "Everything, including chimes!" she shouted. At that, Rusty began to laugh and Bing, his Dalmatian pup, began to bark.

Back at home again, she lovingly studied the plans for her new house. She wanted to know how the National Retail Lumber Dealers Association had organized its 27,000 dealers in its cooperative venture to create lower-cost quality houses for Americans. She wanted to know all about the streamlined construction details. And then she began to talk about the house itself—the windows on all sides that invite in the sun. The two bedrooms, the modern kitchen and bathroom. The big living room and the dining room space. And she wondered what it would be like to watch Rusty pedaling his bike

down the front walk, with Bing chasing after him.

The bewildering, incredible day was almost over. Virginia was more tired than she believed possible—and happier. She undressed Rusty for bed. She tucked him in, held him close for a minute and whispered, "Darling, we now have a home, our own home, our very own home."

Rusty smiled, in a strange grown-up fashion. "Daddy would have liked that," he said.

For now, by a strange twist of Destiny, Gordon MacAllister's son will be brought up in Warrensburg, just as he wanted. And for his widow, the house is more than just a house. Winning it was wonderful, of course. But the event is a great deal more than just winning something—it seems, to her, to mark the turning point of her life.

"When Rusty and I walk into that house," she said, "it will be like walking over the threshold of a new, wonderful life for us. Thank you for doing that."

Virginia MacAllister's Dream House Will Have:

A Kitchen, Bath and Heating Unit by Borg-Warner
Hardwood Floors by E. L. Bruce
Framing, Lumber, Sheathing and Siding by Weyerhaeuser
Insulation by National Mineral Wool
Roofing by Asphalt Roofing Industries
Millwork by Ponderosa Pine
Wallboard by Gypsum Association

The Furnishings Will Be:

Rugs and Carpeting by Alexander Smith & Sons Carpet Co.
Clothes Washer, Dish Washer and Gladiron by Thor Corp.
Two Bedroom Suites by Mengel Furniture Co.
Upholstered Living-room Suite by Kroehler Mfg. Co.
Dinette Suite by Mengel Furniture Co.
Crosley Radio by Avco Mfg. Co.
Desk and Bookcase by Mengel Furniture Co.
Cedar Chest by Lane Chest Co.
Closet and Wardrobe Accessories by E-Z-Do and Princess House
Electronic Blankets, Beauty Rest Mattresses by Simmons Co.
Window Shades and Drapes by Cloray Corp.
Sheets and Pillowcases by Dan River Mills, Inc.
Towels by Dundee Mills, Inc.
Shower Curtains by I. B. Kleinert Rubber Co.
Wallpaper by United Wallpaper
Vacuum Cleaner by Apex Electrical Mfg. Co.
Lamps for Bedroom, Living Room and Kitchen by Certified Lamp Makers
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Carpet Sweeper by Bissell Carpet Sweeper Co.
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Jewelrite Brushes and Dresser Set by Pro-Phy-Lac-Tic Brush Co.
Fire King Ovenware, 53-Piece Set Jade-ite Dishes by Anchor Hocking Glass Co.
K-Venience Closet Fixtures by Knappe and Vogt
Rubber Kitchen Accessories by Rubbermaid Houseware Co.
Coffee Table by Michigan Seating Co.

THE END

(Continued from page 45) bit of jewelry" Vincente had given her for Christmas!

She looked so happy and gay I found myself saying, "I hope this year finds you always looking this radiant, Judy. And that you will be very, very happy."

She smiled that famous smile that will always be like a little girl's and said, "Oh, it will, I'm sure. I have so much to make me happy. Vincente, our home, my work and Liza. We love her so much."

That was the opening I had been waiting for, but I wanted to broach it tactfully, so I phrased it:

"Is it true that you and Vincente have no objections to little Liza becoming an actress?"

"Objections?" repeated Judy in surprise. "I've never thought for a minute that she would be anything else. Her father and I could wish her nothing more wonderful than the talent for a creative career of her own. She's only three, but already, she loves the studio . . ."

THE music blared louder and louder and this was certainly not the time to continue. "Listen, Judy," I said, above the din, "that is very interesting and I want to talk longer with you about it. May I come up in a few days and see you at home?"

And that's how we set the date that found me, a few days later, headed for the Minnelli's hillside home, modern in feeling and very luxurious.

It was late in the afternoon and Judy was wearing a white hostess coat with a wide gold belt and gold sandals. Although she is definitely the "little girl" type, she loves luxurious clothes and surroundings and particularly shuns "cute" things to wear.

She led me into the enormous living room, with its windows from ceiling to floor, and it was hardly any time at all until we had resumed our conversation about Liza.

"Louella, from the time the baby could stand up, she tried to play 'dress up,'" Judy told me, proudly. "Now she is three, she revels in being made up, putting on special clothes and in doing just what I do. When I take her to the studio, she absolutely glows with happiness. She loves the excitement and the people and all the play acting. And she is so beautiful! Haven't you noticed that?"

I had, indeed. Liza Minnelli, at the tender milestone of three, is one of the most beautiful children in Hollywood or anywhere else. Her great big brown eyes, so expressive, showed in the very first photograph she ever had taken, which her mother proudly showed me, when Miss Minnelli was about three months old.

"Will you let her continue to work even when you aren't in the picture?" I asked.

"Oh, no. Not yet. Not unless her father is directing her or I am playing in the picture, we don't want her before a camera. Until she is thirteen or fourteen, she will have to confine her 'emoting' to pictures we are handling. Then, if she still wants to be an actress, and I am sure she will, she can work with other players."

Judy chuckled, "You know, she is *such* a ham! She just loves every part of picture making. She used to cry when I left for the studio and beg to go with me. When she played her little bit in 'In the Good Old Summertime,' she was so happy she could leave with me in the morning, be made up and put on new clothes for her 'part.' Irene made my wardrobe, so she made Liza's clothes, too, including a darling little hat which she loves."

I said, flatly, "Then, Judy, you have no feeling against a little girl starting to work when she is little more than a baby?"

"It seems there was a Traveling Salesman..."

. . . and naturally, when he came home from a long trip, Mrs. T.S. was *very* happy—until she unpacked his bag.

The clean white shirts he took away always came back with a "mourning band" of railroad dust ground into the collars and cuffs. And the job of getting those shirts white again was not only a test of wifely devotion—it was *very hard on the shirts*.

The happy ending to this story came the first time Mrs. T.S. tried Fels-Naptha Soap Chips. To use her own words, "I never had any white shirts come out any whiter—and no rubbing!"

P.S.—Golden Fels-Naptha Soap gives you THE EXTRA WASHING HELP of TWO CLEANERS—MILD, GOLDEN SOAP and ACTIVE NAPHTHA . . .

This better laundry soap turns out cleaner, whiter washes in less time, with less hard, tiring work.

Look for the Fels-Naptha Bar or Fels-Naptha Soap Chips next time you're out shopping.



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GOLDEN BAR OR GOLDEN CHIPS

Fels-Naptha Soap

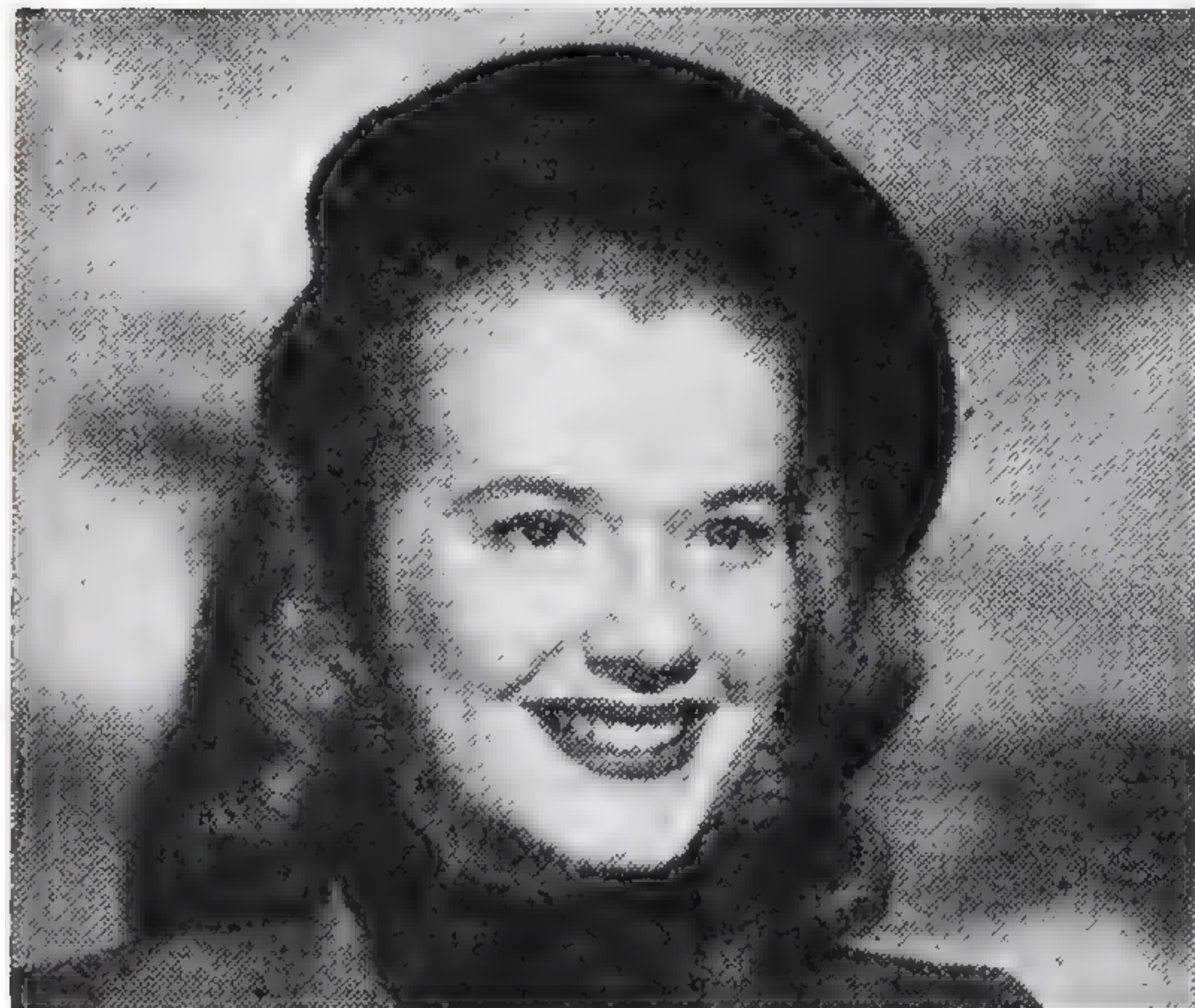
BANISHES "TATTLE-TALE GRAY"



New York—Gorgeous Pat Barnard always looks "just right." "Noxzema is part of my regular beauty routine," says Pat. "It's certainly helped improve my complexion."



Vancouver—"Noxzema has helped my skin so much," says charming Bette Morphet, "that it's now my regular night cream, hand cream, and powder base."



Montreal—"My skin was so dry and flaky I couldn't use powder," says lovely Pat Heselt. "But since using Noxzema as my powder base, rough, dry skin is no longer a problem."



Washington—Mrs. Betty Bridges first used Noxzema for sunburn. Now it's her all-purpose cream. "I use it every night to help keep my skin looking smooth, free from blemishes."

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If You Have Some Little Thing Wrong With Your Skin—Read On!

• Recently we've been calling on scores of women asking about their beauty problems. Here are the views of four typical women who are using a new idea in beauty—*Medicated Skin Care*.

New Beauty Routine

Now there is a simple *home* treatment developed by a doctor. 181 women from all walks of life took part in a skin improvement test supervised by 3 noted skin specialists. Each woman had some little thing wrong with her skin.

Based On Scientific Testing

Each woman followed faithfully Noxzema's new 4-Step Medicated Beauty Routine developed by a skin specialist. At 7-day intervals, their skin was examined through a magnifying lens. Here are the astonishing results: Of all these women, 4 out of 5 showed softer, smoother, lovelier-looking skin in just two weeks!

If you want an aid to a lovelier-looking skin, if you suffer from rough, dry skin, externally-caused blemishes, chapping or other similar skin troubles—get acquainted with this startling new beauty secret *now*.



4-Step Beauty Routine!

1. Morning—bathe face with warm water, apply Noxzema with a wet cloth and "cream-wash" your face.
2. Apply Noxzema as a powder base.
3. Before retiring, repeat morning cleansing.
4. Massage Noxzema lightly into your face . . . a little extra over blemishes.

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Try it. Start using Noxzema regularly, *morning and night*. See why over 25,000,000 jars are sold yearly. See if you aren't amazed at the astonishing way it can help your skin. **At all drug and cosmetic counters, 40¢ 60¢, \$1.00 plus tax.**

Her answer was as direct as my question had been. "None at all! I started when I was three, and I know it did not hurt me. Of that I am very sure." She seemed to be emphasizing the words.

"Remember that I worked with my mother, father and sisters, who were in vaudeville. Usually we worked in the theaters in which my father had an interest. I can tell you that we little Gums were very happy children and we were envied by the children we played with and went to school with because we *were* theatrical kids and on the stage.

"Don't think for a minute we did not have to eat our spinach and drink our milk just like the other kids. And just because we did a lot of singing and dancing didn't mean we didn't do a lot of studying, too. I went to public schools in Lancaster and in Los Angeles and I was a good pupil, if I do say so myself.

"Of course, as I approached the 'teens I became more and more ambitious and we were allowed to branch out more. Virginia and Suzanne and I worked up a close harmony act, which you know about. It was while we Gumm girls were playing a Los Angeles date that Georgie Jessel appeared on the same bill with us and suggested that we change our name to Garland."

JUDY paused a moment before continuing, "I'm not giving you a biography. I'm sure you know my background too well for that. But I just wanted to make these things clear so you can better understand how I feel about Liza.

"I'm sure you remember that when I first went to M-G-M as a child star, I was a very fat, pudgy little person. Did I look like an undernourished, underfed *cheeeild* of the theater, a poor little thing?"

"You certainly did *not*, Judy," I laughed, remembering just how true her words were. She had, indeed, been a very chubby little party.

"I was happy, too, and loved every moment of my work. And already, I can sense that Liza feels the same way," she went on. "I wouldn't for a minute let Liza work if it was work for her, but it is play, just as it was for me, and she loves *every* minute of it.

"Another thing I would like to point out. When actors say 'I wouldn't think of allowing my daughter or son to go on the stage or into the movies,' then something must be radically wrong with them. They have found no happiness in their own career, these people. Both Vincente and I feel any child who has real talent should be encouraged and made to feel proud of it! My work is one of the three great joys of my life. Liza's father is wrapped up in his work as a director, so what is more natural than that our child should have acting in her blood? Can you think of any earthly good reason why we should want to keep her from the same happiness and accomplishment?"

"All right," I laughed. "You've certainly made your points. By the way, would you feel the same way if Liza had happened to be a boy?"

Judy laughed, "You've got me there. I really don't know, but I doubt it. It is all right for boys to grow up to become directors or writers or producers. But I have a feeling that acting, and most of the fun connected with it, is a girl's game.

"It is natural for girls to love beautiful things and nice surroundings and to want to earn them for themselves. I couldn't be prouder of my house. It has been described as being 'luxurious,' whether as a compliment or a criticism, I don't know. But it is exactly as Vincente and I want to live. In fact, Vince has such original ideas. He designed and planned the fur-

nishings himself. He is very artistic and if he hadn't been a successful director, he would have been very successful as an interior decorator. Wouldn't you like to see the house again, Louella?"

I certainly would, and so we started on a tour of what seems to be quite a large place, but isn't. Strictly speaking, it is a one-bedroom house completely minus a dining room, but it seems to have a feeling of great space. The living room walls are dark green, the furniture black lacquer and all the lamps are white. The two enormous couches are covered in white chintz with big, pink roses. The piano, where Judy does her rehearsing and arranging, is set in a huge window alcove, overlooking the entire valley of Hollywood.

THE bedroom, which Judy and Vincente share, is very unusual, particularly in the colors. The walls are dark brown with white curtains at the wide windows. The floor is covered with a pinkish colored string rug, very deep and "sinky." Adjoining this is Judy's very elaborate dressing room with a French dressing table inlaid with mother of pearl and a black chair also inlaid with mother of pearl.

And then we went downstairs to the lower level, which has the two rooms of Miss Liza's nursery, the nursery proper and the nurse's bedroom.

This is one of the gayest and happiest rooms I have ever seen for a child. It is all in soft pinks and blues and beiges. The thing I loved most about it, even more than the lovely furnishings, is that nobody seems to care that Miss Liza has herself done some decorating on the walls with her crayons!

"Of course we don't intend to wash them off," laughed Judy. "Didn't I tell you our child has talent in many fields?" I wouldn't go so far as to say that the scragglings I saw hinted at a future artist in the family, but I kept quiet about it.

Liza, herself, was out this afternoon, at the home of a little girl playmate up the street. "That's something else we don't want happening around here, not letting Liza play with other children her own age. What a big mistake that is because so many movie people are afraid of kid-nappers."

"Judy," I said, as we walked back to the front door, "you have completely sold me that the life of the 'poor little cheeeild of the theater' is dreamy. And I hope your little girl is the big star you expect her to be."

"She will be," Judy called, as I drove away. "Just wait and see!"

THE END



His first romantic role! Richard Widmark, Linda Darnell in "Slattery's Hurricane"

Are you in the know?



What would you do in this situation?

- ☐ Smile and switch
- ☐ Keep on dancing
- ☐ Play deaf

You're swaying on a dream-cloud . . . and Heathcliff's tagged by a stag. Sharp gals never refuse a cut-in; thus you switch to the lethal lad. When your *calendar* tries to cut in on your bookings—switch to the comfort of the new Kotex. Talk about a dream-cloud!

Kotex has *softness that holds its shape* for hours! Dance after dance, you stay comfortable—because Kotex is made to stay soft while you wear it. What's more, your new Kotex Sanitary Belt's all-elastic, adjustable, smooth-fitting. Doesn't bind when you bend!



What's the best makeup remover?

- ☐ Soap and water
- ☐ Cold cream
- ☐ Smooching

Avast there, matey! *First* slip makeup off with *cream*, wiping away with Kleenex Tissues. Then wash your face. It takes cream to "fight" cream (such as most makeup bases are made of), and followed by soap and water, it helps keep blackheads at bay. Remove problem-day worries, too . . . with the aid of Kotex and that *safety center*. An exclusive Kotex feature that gives you *extra* protection, self-assurance! All 3 *absorbencies* of Kotex have it . . . Regular, Junior and Super.



For the lowdown on that N. M. I. T.

- ☐ Read his palm
- ☐ Pry into his past
- ☐ Ask your brother

Before dating a New Man In Town, owl up on his character. Tea leaves or palmistry won't tell you, but you can depend on (guess who!)—your brother. Guys can size up guys, shrewdly. So ask your bro's advice about the mystery boy. As for girls, there are times when personal secrets must be kept. Then, depend on *Kotex*—for Kotex prevents revealing outlines. Those special, *flat pressed ends* of Kotex don't show, don't tell — keep your secret confidential!



More women choose **KOTEX**★
than all other sanitary napkins

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that brighten the underworld of feminine fashions.

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—designed for you to cherish, to cherish your figure. New fashion-favored plunging neckline, inlaid lace midriff and flared hemline work undercover flattery. In finest multifilament crepe with Alencon type lace. About \$7.95

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Jane Powell is enchanting and vivacious in M-G-M's "A Date with Judy."

Lately, she has been making personal appearances

You'll be in the mood for dancing in this full-skirted dress and smart separate stole by Emma Domb. Bates "Sun Country" gingham plaid in sizes 10-16 and 9-15. \$25.00

For store nearest you see listing on page 97 or write direct to manufacturer listed on page 85

fashions



under-coat



Viveca Lindfors, the new and beautiful Swedish star of Warner Brothers' "Night unto Night"

An Everfast calico print cotton with the new flattering Empire line, a scooped neckline, and a reversible bolero of calico and solid color. By Junior Clique in sizes 9-15 and 10-18. \$12.95 at Stern Bros., New York, N. Y., and Woodward and Lothrop, Washington, D. C.

For additional stores write direct to manufacturer listed on page 85

Cottons



A butcher linen dress by

Barbara Field with a ribbon

and embroidered medallion

at the neck to earn you fashion

honors. In dark and light shades

Sizes 9-15. \$17.95 at Carson,

Pirie Scott & Co., Chicago, Ill.,

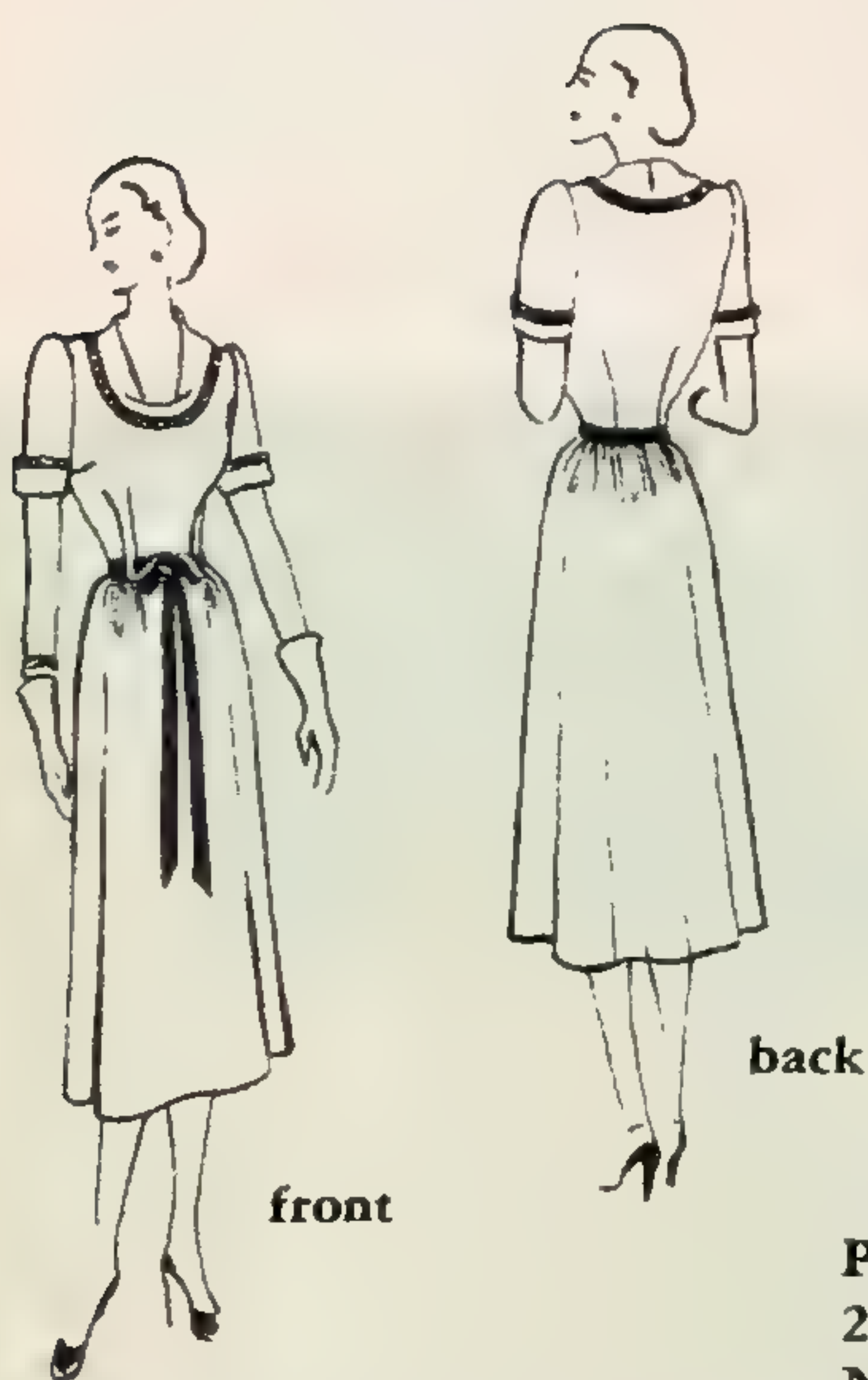
and J. P. Allen & Co., Atlanta, Ga.

This is

the time of year when crisp cotton is worn with a new and elegant air. The new cotton fabrics are so exciting you have to look twice to recognize them—they're shot with gold thread, they're dotted with gold lacquer and they're printed with wonderful colors and patterns. The best styles are those with moderate softness and deft dressmaker touches. Favorites in sleeves are the elbow-length or short sleeves. The modified skirt fullness in the cottons this

year is flattering to all types. They're so easy to accessorize, too. You can buy linen shoes and have them dyed to match or contrast with your dress. You can buy a straw hat and put a wreath of cotton flowers around the crown and you can find the most wonderful cotton coats to wear when the weather gets warmer. And, last but not least, cottons are so easily tub-able which means you'll always look fresh and crisp and pretty. This year make mine cotton, please.

photoplay's pattern of the month



front

back

PHOTOPLAY PATTERNS,
205 East 42nd Street,
New York 17, New York

Enclosed find thirty-five cents (\$.35) for which please
send me the Photoplay Pattern of the Susan Hayward
"Tulsa" dress in size 12—14—16—18—20.

name..... size.....
street
city..... state.....

Susan Hayward's dress designed by
Herschel for Eagle Lion's "Tulsa"

An ultra feminine dress, this, with the softest and most flat-
tering of necklines. It can be made in any number of fabrics
but the designer chooses cotton as the perfect medium for
the soft youngness of this dress. Everfast have an ador-
able woven gingham that is sanforized shrunk. Simply
add white cotton collar and cuffs and you'll have made a
very pretty dress, indeed.



herschel

designer of
Susan Hayward's
"Tulsa" dress

herschel says that the clothes he designed for "Tulsa" are ultra feminine without being fussy, which is his idea of being well-dressed. He thinks the versatile lives of modern women demand naturally beautiful clothes that can be worn for many occasions. This means a tasteful and simple combination of line and color in suitable materials. So the appearance of a garment for its maximum period of wear is assured.

To achieve the smoothest possible body-moulded line, Herschel built slips and bra-tops into several of Miss Hayward's outfits. He feels that a good foundation is essential to the best appearance of any outer garment.

Herschel also believes that with imagination and good taste in the handling of color, line and material, clothes can literally be timeless and worn with perfect assurance anywhere.

wherever you live you can buy

photoplay fashions

If the preceding pages do not list stores in your vicinity where Photoplay Fashions are sold, please write to the manufacturers listed below:

plaid evening dress

Emma Domb, 2225 Palou Ave., Apparel City, San Francisco, Cal.

calico dress with bolero

Barmon Brothers Co., Inc., 937 Broadway, Buffalo, N. Y.

dress with neck medallion

Barbara Field, Inc., 337 Franklin St., Chicago, Ill.

two-piece dress with gold dots

Doris Dodson, 1120 Washington Ave., St. Louis, Mo.

stores selling photoplay patterns

Lit Brothers, Philadelphia, Pa.

The Hecht Company, Washington, D. C.

who

is the

girl

that draws

admiring

glances?



you

in

Velvet step

SHOES

*"feminine to the
tip of your toes"*

Ask your shoe man, or write for
the name of your nearest dealer

PETERS SHOE COMPANY, SAINT LOUIS

on the DOT



Meg Randall is blonde and charming in Universal-International's "The Life of Riley"

A two-piece cotton dotted with gold lacquer makes this Doris Dodson dress both practical and glamorous. In brown, navy or gray. Sizes 9-15. \$12.95 at Stix, Baer and Fuller, St. Louis, Mo., and Lindner, Coy, Cleveland, Ohio

Buttons and Bows

(Continued from page 41) newlyweds like Diana Lynn and John Lindsay, Rita and Rory Calhoun and Wanda Hendrix and Audie Murphy.

The town's top designers are working day and night to fill their Easter orders. Don Loper says, "This year, sheer wool combined with taffeta for afternoon and cocktail suits—silk serge is important, too—and for summer wear, sheers with an at-once-covered-yet-uncovered look." Don's partial to "tapestry tones," as he calls them. Sea-foam green, black rose and black pearl. Hats, as Don says, will be small and head-hugging. And dresses—twelve inches from the floor for daytime wear and eight inches from the floor for cocktail hours.

Athena, another favorite of Hollywood, specializes in suits—hip length jackets and fine detail. She predicts gray, beige and navy as spring colors. Emerald green for vibrance. For evening, Athena likes organdies—all embroidered—and for daytime wear, above all, glamorized cottons.

HOLLYWOOD mothers plan Easter with emphasis on the children's pleasure. The lawn of Irene Dunne's home will look like the lawn of the White House. Mary Frances and her friends will take it over with an egg-rolling contest. Dorothy Lamour invited Christina Crawford to hunt eggs with her three-year-old Ridgley Howard.

Betty Hutton Briskin has a new idea for a children's party. She'll hide tiny stuffed animals in her garden—and finding will be keeping. However, earlier, Candice and Lindsay Briskin will have wonderful present—a family of live bunnies.

George Montgomery—his furniture-building hobby is turning into big business—is making Melissa Ann Montgomery a high chair. Easter morning—when she sees it first—there'll be a huge white plush bunny and colored eggs sitting on the tray.

Following Easter, parties will be in order again. And we couldn't be thinking of things spring and not tell you about Greer Garson's ravishing dancing gown. The skirt is layers and layers of tulle that graduates from deep rose 'way underneath to pale mauve on top. The bodice of mauve crepe is very snug, rather long-waisted, with tiny cap sleeves. Very low in front and very, very low in back—in a triangular décolletage. Simply divine with Greer's red hair . . . but these are shades that flatter positively everyone . . . except those unfortunates who have very sallow skin. Murder!

Barbara Bel Geddes goes just a little "heavier" with porcelain blue net for her bloneness. Her gown has a bouffant skirt of taffeta banded with puffed net, while its top is tight-fitting, normal-waisted, low and heart-shaped in front . . . almost backless in back with narrow taffeta shoulder straps. Her slippers are of a slightly deeper blue satin—sandals, not those closed toe, elongated horrors with which foolish fillies unflatter their feet.

There is, too, that wonderful go-anywhere dress that Shelley Winters has ordered. It looks for all the world like a suit, with a short, buttoned, full-sleeved jacket—and a peg-topped skirt—and can "travel" as such. But when the jacket comes off there's a strapless dress which can go on and on to parties later—just in case the other dolls are more dressed up. Shelley's ensemble is of a small print in pale tans, cinnamons and browns on an off-white challis. But this cute trick could be made of any number of textures. With this "dress suit" Shelley wears gold jewelry and neat black accessories.

What a season this is going to be!
Happy Easter!

THE END



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Artcarved rings are made by America's oldest and largest ringmaker. He brings you fine diamonds never before worn . . . performs and controls every step in the making of an **Artcarved** ring from the rough diamond and molten gold to the finished product. This complete control and protection, by **Artcarved** expert craftsmen, results in savings which are passed on to you in better values—better prices.

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GOWN BY ETA

FREE! "How to Select Your Diamond Ring," a new illustrated booklet. Write to J. R. Wood & Sons, Inc. Dept. P-2, 216 East 45th Street, New York 17, N. Y. Rings enlarged to show detail

*Trade Mark Reg

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Cool, dark go-everywhere cotton, as perfect in town as it is for a date with the sun. Completely washable of course—fast color, pre-shrunk*.

It's yours, put it on and be off! Dan River Mills, Inc.

Dress by Annetta. Bare top for sunning, separate jacket for town.

Sizes 10 to 20. About \$15 at James McCreery & Co., New York; Bonwit Teller, Philadelphia; Carson, Pirie Scott & Co., Chicago; Sakowitz Bros.,

Houston; Himelhoch Bros. & Co., Detroit; Lipman, Wolfe & Co., Portland; The Hecht Co., Washington, D. C.;

Lowenstein's, Memphis.

*Residual shrinkage not more than 3%



Missy Dozier's Bank Account

(Continued from page 63) I, God willing, will help Deborah find this good security by using what I call, right aptly, I think, the "exposure method."

Debby is being exposed, right now, this minute, to the way grown-up people, working people, working parents live. Missy Dozier is waked up when Mama and Papa come home from work, whether it's schedule time for her to be waked up, or not. Papa, the producer, might regulate his wrist watch by the nursery timetable. But Mama, the actress, is certainly not going to say to her director in the middle of a take, "Sorry, old thing, must be toddling along now, time for the baby to wake up, you know." In our house, there is no tiptoeing around or turning off radios or stifling screams of laughter with that "S'h'h'h, we'll wake the baby!" spirit-dampener. And in this relaxed, if far from hushed environment, the baby, let me pass the tip along to other young mothers, does not wake. . .

WHEN we knew Deborah was on her way—we wanted a "her," were determined to have a "her" (the other three can determine their own sexes as they see fit!), Bill and I thought of building a new home on property we own in Bel-Air. With an addition to the family, we needed more room, and badly, but the Bel-Air site is hilltop property, which means it is un-walkable miles away from any school, our present home, on the other hand, although also on a hilltop, is only four blocks from the Catholic School Deborah will attend. This means Deborah can walk to school. We want her to walk to school. We do not want her driven by a chauffeur. So, in order that our child need not be dependent on anything but her own two legs, we added a couple of rooms and bath to the house in which we were living, and stayed put.

I doubt very much that we will ever want to send Deborah to boarding school, although this is, I must admit, an emotional reaction on my part, since I went twice to boarding school and it was hideous. I loathed it. I was so homesick, I had a nervous breakdown when I was nine years old and nightmares for nine years after that. But we will send our child to school, early. To nursery school, we plan, when she is three. We do not want her to be the Little Queen around here and I think the best way to cut a child to size is by exposure to other children. Later, Deborah will go to a public and coed school.

And another thing: As soon as Deborah goes to school, her nurse will not be just her nurse but a nurse-cook or a nurse-laundress, if you like, but a nurse with other duties. Which will remove from our daughter's mind any notion she may have that she has, oh, please, a personal maid! In a world where the majority of us are going to do our own maids, not to mention our own carpentry, house-painting and plumbing, to give any child delusions that she will have anyone to wait on her, is nonsense. And we do not want Deborah to be an only child.

Childbirth is pain and frenzy. It is worse than I thought it would be. With a spinal, it might be bearable in a baleful sort of way. But I turned out to be allergic to all known ways of deadening labor pain, with the result that for ten-and-a-half hours, I was in pain. I remember them tying me down. . . . Even so, two hours after Deborah was born, Bill leaned over me and whispered, "Do you still mean it?" and I, knowing he meant did I still want four children, said, "Yes, I do." And I do.

When I married Bill, I faced the fact

that I could never be a mother. An operation, a few years ago, was such that my chances of pregnancy were, I was warned, minus nothing. Yet, *I had Deborah . . .* and once a miracle befalls you, why not two miracles, three, four. . . ? *Three pictures and one baby every two years, for the next six years* is my determined project and our devout prayer.

Since exposure to a spiritual background, some kind of religious belief, is vitally important in the life of any individual, and her father was born a Catholic, Deborah will be baptized in the Catholic Church. If, later on, she feels another religion has more for her, the decision will be hers.

We plan to take Deborah to concerts, to opera and to ballets. In the natural course of her life with Mother and with Father, she will see pictures being made—from script to world premiere. She'll be present at radio and television broadcasts all of which will give her a comprehensive view of the arts in operation. We'll take her to hospitals, orphan asylums, prisons, courts of law, where she will be exposed to the physically, mentally and morally sick, and to those who help them. We'll take her through factories and coal mines and we'll expose her to *Mr. and Mrs. Got-rocks*, to luxury hotels, country clubs and the like, so that she may see with her own eyes, hear with her own ears, how *both* halves live.

WE plan to do a lot of reading with Deborah, and will try to make great literature fun for her. Dad, coming home with a book under his arm, saying, "Look, just found something *wonderful*, can't wait to read it, let's gather round the fire and get going!" That sort of thing.

Sunday morning breakfasts are the big "Do's" at our house. Bill and I started cooking together right after we were married, and Sunday is our day for throwing the diet, if any, down the clothes-chute. Just as soon as Deborah can sit at table, she'll have her hand in the mixing bowl, too! I can cook and I mean *cook*. I can sew and I can scrub a floor and Bill and I, together, often do a bit of carpentry, a plumbing job and love it. I do hope that Deborah will be wise enough to know that you can get pleasure out of any work you do, so long as you do it with emotion, not just with a motion.

You can, of course, as I have so early learned, be absurdly frustrated in this loving and laudable pursuit of riches from within for your young. As a shocking example, when Bill and I knew our child was coming and decided not to build a new house for her, we turned our bedroom into a nursery for her, and connected with the nursery by means of a bath and closet space, we built a new room in the courtyard for ourselves. In the closet space, I hopefully installed a very fine record player and a library of records that would make the mouth of Lauritz Melchior water! My child, I said, is going to hear and absorb great music while absorbing Pabulum in the bassinette. So what happens? She has a nurse who listens all night long to soap operas and "Crime of Mary Smith" all *morning* long.

This deterrent notwithstanding, the exposure method will be, as outlined, the method by which Deborah is raised—and if, by the time she reaches the Age of Reason (when is it?) she can't decide whether she wants to be Catholic or Mohammedan, Democrat or Republican, or neither, a ballet dancer, a violinist, an actress like Ma, a producer like Pa, a housewife or work in a candy store—but she *will* be able to decide, of course she will. As I said to Jimmy Stewart, "How can she miss?"

THE END.



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Life Foundations from \$10.00

THE FORMFIT COMPANY
CHICAGO, NEW YORK

Life
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MORE WOMEN WEAR FORMFIT THAN ANY OTHER MAKE

(Continued from page 52) visiting military hospitals, studying, or otherwise keeping herself usefully occupied. She drives an inconspicuous medium-priced coupe.

Her handbags are all small because she does not carry the customary make-up paraphernalia. She detests square, padded shoulders and racial discrimination.

Her favorite cocktail is a Scotch sour.

She rarely wears a beautiful mink coat (a gift from one of her producers) because it makes her self-conscious. "... too much like a movie star."

She is fond of pickles, Negro spirituals and small, intimate parties. She learned to smoke for her role in "Arch of Triumph," acquired a liking for the habit and then abruptly quit it at the start of "Joan of Arc." Her average weight is 135 pounds.

Her favorite street is Fifth Avenue, and in addition to her wedding ring, she now wears a gold replica of the ring worn by Joan of Arc. She likes to ski.

She hates formalities at the dinner table, prefers serving herself, and her passion for her profession is the dominant force of her life. For Ingrid, acting is an unfailing instrument of escape from inhibitions and the restraints of realities.

She wore dental braces at fifteen.

She never wears earrings, has taken out her first American citizenship papers, and is the answer to a director's prayer. Lewis Milestone once said: "I never have to compromise when planning a scene. She has no limitations. She responds like a fine violin."

She reads on the average of two books a week, and to date has won a total of thirty-one awards, including the Photoplay Gold Medal—three times!

She was born on the top floor of an apartment house in Stockholm, blushes on the slightest provocation, and meticulously plans any task confronting her, then rushes headlong to get it done.

She seldom indulges in raw onions, never budgets herself; and her daughter, Pia, is ten years old.

Her account is perpetually in trouble because she fails to make note of the checks she has written. Her hair is the color of clover honey, darker in winter, lighter in summer.

Ingrid Bergman's only superstition is to be kicked vigorously on the posterior on the first day of production, this good luck gesture being usually administered by her English coach-friend, Ruth Roberts.

She never wears ornaments in her hair, is invariably early to an appointment, and at the height of her career—when she was already rated Number One at the box office—a friend said: "You have yet to play your great part. Someday you will be a great actress." She beamed and warmly replied: "Thank you. I hope so. I have much to learn."

She was married in 1937 in Stockholm to Dr. Peter Aron Lindstrom, a dentist at the time, but now an outstanding neurosurgeon resident at the Los Angeles County General Hospital.

She employs four fingers, typing her letters on a small portable, which goes with her on all her travels. She carries her large frame with uncommon grace, prompting her leading man in "Joan of Lorraine," Sam Wanamaker, to exclaim: "She falls like a piece of silk."

She is a beautiful ballroom dancer and although the Lindstroms once shied from night clubs, they may now occasionally be seen dancing until the closing hour.

Hollywood associates instinctively address her as "Miss Bergman," never with the traditional "darling" or "dear," with the exception of director Victor Fleming

who has always called her "Angel."

She is tenacious, has true humility and honest pride. She has, during the past two years, given a great deal of thought and time to the graphic arts and as a consequence is beginning to acquire some fine paintings. She hopes someday to own a Renoir.

Her family speak only English at home but once in a while, under excitement, she will garble her English with Swedish. She is a stickler for truth and she can bathe and effect a complete wardrobe change within fifteen minutes.

She is an 8 mm. camera fiend and is the bane of movie sound engineers' because of her determination to make a movie record of her productions.

INGRID BERGMAN burns up at intrusions on her privacy, never raises her voice and hasn't quite yet grasped the fact that due to her own extraordinary qualities she has become public property.

She has gradually been weaned from peasant skirts, is an avid movie fan, has a certain modified fatalism, but firmly believes that people pretty much cut the pattern of their own lives.

She never carries much money.

She is a fair equestrienne, exceedingly generous and seven hours sleep is normal for her—four hours often being sufficient. She still takes French and voice lessons.

Her mother died when she was two, her father when she was twelve. She is a gastronomic explorer, ever eager to try strange dishes and strange beverages indigenous to wherever she happens to be. She resorts to a scarf whenever she feels the need for a hat. Her favorite haunt is the Beachcombers in Hollywood, famed for its Chinese-Hawaiian food.

Her only exercise is walking and swimming, and until recently she was afraid to wear green, a color particularly flattering to her luminous personality.

Her eyes are blue-gray, her favorite opera, "Carmen," and her vitality amazing. She simply never peters out. She is one of the few actresses who is as fresh at six o'clock as she was at nine in the morning.

She likes sandwiches because she likes to hold what she eats.

Her uncles and aunts, who raised her, tried to discourage her acting ambitions. She maintains voluminous scrapbooks and readily points out the unfavorable reviews. "Good for me to remember them," she

says. She is not systematic in her personal life because of her aversion to regimentation. She disliked school as a young girl because she was impatient to grow up and become an actress.

She has to watch her diet.

She always wears flat-heeled shoes because of her height and thinks the most beautiful building she has ever seen is the little white church in which she was married, in the northern Swedish town of Stode, situated on the banks of a turbulent river. She and her husband revisited this church last winter, on completion of "Under Capricorn" in London.

She drives like a man.

She can be moody and sulky, but the only outward sign of this is a stony silence.

She wears a silver charm bracelet crowded with treasured mementos of her friends and experiences. She regrets that unreasonable autograph hunters have made it impossible to enjoy strolling in New York, as she used to do.

She had no idea how much money she was being paid until, during "Arch of Triumph," she was unwittingly handed her weekly check by a messenger boy.

She studies her directors as carefully as she does her scripts. After signing the contract to do "The Bells of St. Mary's," she spent days looking at every available picture directed by Leo McCarey. When he heard of this, not understanding her motive, he raged: "If she doesn't think I'm good enough, she still doesn't have to do the picture!"

She only attended the Royal Dramatic School in Stockholm for one year, a fact they have never forgiven. At the time they warned her: "The movies will ruin you. They still stick to it."

She has a strong social consciousness but admits she knows nothing about politics. She makes it a point to visit New York and see the plays at least once a year.

She prefers off-beat roles, and has developed superb self-assurance on personal appearances due to her extensive work during the war. She is now a most surprising impromptu speaker.

She has fulfilled her dominant ambition—to play Joan of Arc. Her uncommon frankness and simplicity are the keys to her charm and the true wonder of her acting is its seeming effortless.

Her age?

Ingrid Bergman is ageless.

THE END

watch for it! . . .

"medals for HOLLYWOOD stars"

Ralph Staub's on-the-scene newsreel of the famous Photoplay Gold Medal Award Dinner featuring the winners:



Ingrid Bergman



Bing Crosby

Bob Hope Esther Williams June Allyson Jennifer Jones Alan Ladd
Rita Hayworth Gregory Peck Humphrey Bogart
and other screen celebrities

A Columbia Picture Short Coming This Month To Your Local Theater

don't miss it!

Fisherman's Feast

(Continued from page 60) dance scenes were really something. When she did them, every male in the studio found excuses to be on the 'Flamingo Road' set."

There was much discussion about the varied roles they were all playing. Guy and Rory are both in "When a Man's a Man" and Rhonda, also a Selznick star, was still thrilled about having been with Bing in "A Connecticut Yankee in King Arthur's Court." Lita is in "Jungle Jim" and Adrian in "The Last Bandit."

Rory and Lita were discussing their house-hunting problems when it came time for table setting. Then Rory took over. He knew where all the utensils were kept and had proper respect for Guy's rule—"don't disturb the cook." Rhonda asked for coffee, which was definitely out. Guy drinks nothing but milk, and it never occurred to him to have a coffee pot. So it was milk for everybody—or chilled white wine.

GUY'S menus always are simple; one course only. He contends people spoil their appetites for a meal if there are starters. And he strongly objects to desserts. If the main meal is what it should be, he insists, no one has room for fancies.

Gail Russell, Guy's steady, popped in to say "howdy" on the way home from the studio, grease paint and all. She had been finishing up scenes from "El Paso." Gail was too tired even to stay for a bite. She didn't get away too quickly, however, to have everyone praise her on the beautiful oil painting she made for Guy, which decorated his otherwise plain walls.

After dinner the gang played quoits and the old milk bottle and clothespin game. Try it sometimes—it's fun. Stand over the milk bottle with a clothespin held to your nose and see how many you can drop into the bottle. It's not as easy as it looks!

Guy's menu was: Abalone steaks, Madison salad and toasted garlic French bread.

Fried abalone: Dip each piece in an egg beaten with a dash of salt, fry slowly in ¼ lb. of butter until delicate brown on each side, keep warm until ready to serve, but do not dry out. Guy piles them on top of each other with an inverted saucepan on top to keep them warm. He says putting them in the oven dries them out.

Madison salad (Guy's own concoction): Two heads each of romaine and head lettuce broken into a bowl; 1 diced avocado; two or more cold, boiled, chunked lobsters, 1 pint mayonnaise; ½ lb. grated Italian cheese, garlic and celery salt, and salt to taste. Toss all together at the last minute.

Garlic French bread: Guy dips thick slices of French bread into melted butter into which has been added grated clove of garlic. Toast on each side in broiler.

Guy serves family style on a simply set table with no unessentials to clutter things. "Come as you are," he says, whereupon everyone is comfortable and happy.

THE END



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Beautiful Blonde from Calabasas Ranch

(Continued from page 59) to Conn Grable a stock broker, and his wife Lillian, she attended one of the nicest girls' schools, Mary Institute, and that here in Hollywood, the nicest legs are attached to one of the nicest girls.

She has dignity. She sits primly erect, never sprawled, and her head has the queenly poise of a well-bred bird.

The girl who married Harry is modest as the girl who married Dad.

Reminded that she is the leading gilded security of the movie ticker, that she earned fifteen million profit, without popcorn, for her company, that she ranks as the world's ninth wage-earner, she looks pleasantly puzzled.

"It is a funny thing," she says. "I haven't a shrewd bone in me. I have no investments. I never wanted to be anybody or to possess anything. When I started working, I thought I could not have a career and marriage, too. And marriage is all I really wanted. Now I have that. I am just a very lucky girl."

As for being the Movie Queen Supreme, that's another funny thing, she thinks.

"I am the furthest possible thing from what one should be," she says. "I just once would like to feel up to going to a premiere and enjoying the bright lights. I would like to know how it is to yearn for a white mink and a diamond brooch, to put them on and then go, bow graciously, speak into the mike and sign autographs. That is how a star should behave. If I tried it, my slip would show and I would run like a rabbit on seeing the crowd. The truth is, I just get embarrassed."

The James home is possibly the only one in the land where the name Grable is not heard. Mrs. James never talks of what goes on at the studio. Daughter Vicki, age four, calls her Mommy except when feeling formal, out in company. Then she refers to the mater as Betti-james.

Mommy's career failed to impress Vicki-james until she saw Mommy wearing a cowgirl outfit for scenes in "The Beautiful Blonde from Bashful Bend."

"Oh Mommy!" cried Vicki with excitement. "Do you suppose you will get to show at the Hitching Post?"

The Hitching Post theater in Hollywood, showing Westerns, is patronized not only by Vicki but by Mommy and Daddy James.

When Betty whammed Broadway in the musical show, "Du Barry Was a Lady," her agent Louis Shurr whooped, "Betty you're sensational! Broadway never saw anything like you."

Betty leveled him with the blue heaven gaze and said, "Are you kidding?"

She whammed New York, as she whams the rest of the universe, not just because she is an edible peach; in all her cavortings she is the nice girl that the intuitive male would like to wrap up and take home for a wife. Also, she is a trouper. She can do most everything and do it well.

At age three, she tootled a saxophone, went on to trap drums and ballet dancing. When she was five, she bowed into Hollywood in black face as one of a chorus line.

Her record would seem to belie her assertion that she is devoid of ambition. But this, she explains, was supplied by her mother, who started her in the routine as part of her education. She leaves it to the studio to choose her stories and handle her career. Once asked if there was anything she hankered to do, she replied: "I do not hanker. If I just once showed a spark of ambition it would be the crowning joy of Mother's life."

Last year she signed a new contract without stipulating choice of stories, hike

in pay, or privilege of working at a studio other than Twentieth Century-Fox.

She has no secretary, no personal maid, no business manager.

The only male complaint that has been heard about her comes from her camera man, "She has no vanity."

SHE works fifteen weeks on a picture where a drama actress works but ten. In addition to the shooting schedule, she works out her dance routines in rehearsal, records her songs and stands for endless fittings. "The harder I work at the studio, the more I seem able to accomplish at home," she declares. "I clean house on Sundays. But when the picture is finished I have my nervous breakdown. I am no good for anything."

She never stops house cleaning. She is a born hausfrau, she asserts, and employs but two servants—a nurse for Vicki and the baby Jessica, and a cook.

"I am no good at artistic things but give me pliers and I can fix the electric wiring," is the only boast heard out of Mrs. James. "After all, you can't be calling in an electrician every time something blows."

Men are so right about everything, especially Betty Grable. Girls who want to be brides should aim to be like Betty.

She gets up at two in the morning to fix a snack for Harry when he returns from playing at the Hollywood Palladium. After working all day at the studio she hops into her Cadillac convertible and does her marketing. "It is important that my husband and babies have the right food."

Sundays are peaceful. No guests clutter up the James homestead. "They would get in the way of my house cleaning."

When they go to the ranch at Calabasas for the weekend, there are no servants around the bunkhouse. Mommy James makes up the bunks and stirs up stuff at the range, just like the girl who married Dad, if Dad was lucky. "I am no Romanoff chef but I am wholesome."

Although Harry pays all bills out of his income, she is economical. "I do not buy three hundred dollar dresses. I feel right in blue jeans but I love to dress up for pictures, the more goop they pile on me, the happier I get. You would expect to find me deep in froufrou at home. I haven't even a bathrobe. I wear Harry's. My mules are all chewed up by the dogs."

She got a little sharp with Harry during that moving ordeal. It seems that the very week they were moving, Harry felt the call of the road, and left with his band. "It's a funny thing," said Mrs. James, "that you must leave just as we start moving."

"Got to earn shoes for the kiddies and Mommy," said Mr. James, kissing Mommy adieu. "Don't worry. All you have to do is call the moving people. They will handle everything."

"They will dump everything in the middle of the floor," said Mommy.

She was particularly nervous, at the time, because she was playing a trigger-happy schoolmam in "The Beautiful Blonde from Bashful Bend," who shoots inkwells off pupils' heads. Mommy is scared stiff of a gun, and every time she squeezed the thing she shook all over. She shook so hard, she avers, that an inkwell fell off from her vibration before she had taken aim. This so unnerved her, she had to call for a doughnut and coffee, her mid-morning restorative.

"You discover things about your husband you didn't know before, when you start packing his things," observed Betty. "I never knew that he was a baseball hoarder. I found baseballs in his coats, in his shoes, in shirts, neckties, hats. And baseball uniforms. I knew Harry was a baseball fan, but I didn't know he asked his idols for their uniforms instead of autographs."

"I care nothing for clothes but Harry really loves them. There were suits, suits, all neatly hung and stuffed with baseballs, and rubber bands, and match packs." She also had to pack Vicki's dresses and toys innumerable.

"Every time I tried to throw something away, Vicki would cry, 'Oh Mommy, that is the only thing I really love.'"

"Vicki," said Mommy, "is a hoarder like her father."

When Harry, the hoarder, telephoned from a safe distance to ask how things were going, his distracted wife said, "Don't you dare buy another thing, Harry James."

"No mam," said Harry James. Next day he called again. "I had to buy a pair of shorts. May I bring them home, dear?"

"Well—all right," said Betty.

Her mood had softened. She had been packing the only things she hoards—his letters to her.

THE END



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Last month's winners were: Patricia Gifford, Worcester, Mass.; Marilyn Scott, Gillette, Wyo.; Joan Sager, Woodhaven, N. Y.; Mrs. Rae Scott, Stellarton, Canada; Mary O'Donahoe, St. Louis, Mo.; Donna Kay Avery, Columbus, Ohio; Kenneth Platt, New York, N. Y.; Mrs. Teresa Dees, Port Richmond, N. Y.; George T. Dickens, Calcutta, India; Peggy Hoffman, Philadelphia, Pa.



LAUGHING Stock

BY ERSKINE JOHNSON

Tune in Erskine Johnson's "Hollywood Story," Mutual Broadcasting System, Thursday, 8:30 p. m., E.S.T.

A famous husband and wife team were doing a torrid love scene for a new movie. A set visitor was curious. "How," she asked, "can they kiss so passionately when they've been married so long?"

"That's easy to explain," whispered the director. "The only time they see each other is when they're working in a picture together."

Overheard: "She cried wolf so often she finally got one."

Sign outside a Hollywood night club: "Try our shoestring cocktail. Two drinks and you're fit to be tied."

A Hollywood actor who is crowding fifty took himself a bride, a teen-ager practically in bobby-sox. A friend was curious: "Tell me," he said, "when you go out and play poker with the boys do you call in a sitter for your wife?"

That sequel to "The Jolson Story" is called "Jolson Sings Again." Wouldn't "I Remember Mammy" be better?

Overheard: "When a woman gets coy about her weight, you can bet that she weighs a hundred and plenty."

Introducing Carmen Miranda to his radio audience, Ed "Archie" Gardner quipped: "To do what Carmen does, you gotta have what it shakes."

A studio guide was showing some visitors around a movie lot, pointing out things of interest. A penguin was working in a scene and the guide said: "There's a trained penguin. He gets \$150 a week."

An extra, sitting nearby, turned to another extra and said: "And we had to be born human beings!"

When Rene Hubert heard that Lana Turner's husband, Bob Topping, was building a complete theater in his Connecticut mansion, he cracked: "Yeah, and he'll probably have automatic caviar machines in place of popcorn."

Aftermath, no doubt, of all those neurotic screen heroines: A woman went to a Hollywood psychiatrist carrying a duck under one arm. The woman said to the psychiatrist, "I need some advice."

"Yes, madame," said the psychiatrist, "What's wrong with you?"

"Oh," said the woman, "there's nothing wrong with me. It's my husband. He thinks he's a duck."



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Another Hickory Success

(Continued from page 65) "one could hardly go around Hollywood these days, without tripping over Lawford's long legs." Peter does have long legs, but he did not mean them to present an obstacle course to anyone.

Not only is Peter criticized for his seeming aloofness. Ironically enough, another faction criticizes him for not displaying proper discrimination in his choice of associates. This faction finds it hard to correlate his Bond Street appearance with a barrel house sense of humor that inspires him to put on blackface and join his favorite entertainers in a free floor show. Or to go all out for a gag, as he did when the staid citizens of Philadelphia discovered that the explosion that came from a local hotel room was Peter, substituting firecrackers for the more accepted medium of an alarm clock to awaken a friend.

BUT for the love of Pete—what is he really like—this popular box-office favorite, who is "too plutocratic," "too democratic," "too stuffy" and "too gay"? Unquestionably, he is Hollywood's most misunderstood star. And his few very close friends—and this writer—believe he should be known as he really is.

A society matron who gets politely "how-do-you-do-ed" at a party, rescues her lorgnette later from the breeze Pete creates as he jitterbugs by. The long row of conservative British tweeds in his wardrobe closet must shudder a little, looking out upon the wide-striped maroon and gray wallpaper in his ultra-modern bedroom. Autographed pictures of the King and Queen of Belgium, the Duke of Windsor and the King and Queen of Sweden, that reign from the mantel of the more formal living room, look back at walls Pete insisted upon having painted a deep modern gray. His mother teasingly tells him the most modern mortuary wouldn't be caught dead with them.

Peter's pride in Princess Elizabeth's baby was so great, he called home repeatedly the night he was born, to give his parents the latest communiques and assure them, "They're both all right." He has carefully saved all the papers with pictures of the Princess and her first-born.

On the other hand, he devotes equal attention to the child of an American pal. It must have amused his host at a "veddy" social shindig to see Pete carefully cutting down clusters of balloons floating on the ceiling, as he inquired politely, "You don't mind, old boy, do you? They're for Donelda." And Pete's Cadillac convertible breezed away, flying the balloons to the modest home of Charlie Dunn, a chemical engineer and ex-Marine and father of four-year-old Donelda.

Fundamentally, Pete has not changed in the six years he's shot to fame. His most noticeable change is the acquisition of a mustache grown for his role in "Storm over Vienna," which got a quizzical look from Pete when he looked in the mirror. "This will do it. This will really do it," he thought, referring to those who think him a snob.

He lives with his parents, Sir Sydney and Lady Lawford, in a two-bedroom white bungalow on the swankier end of Sunset Boulevard. There's a gardener and a French maid who is devoted to "Monsieur Pierrot." Pete, always neatness itself, keeps his valued trinkets sorted carefully in jewel boxes on his desk, the many glass banks he fills with pennies for the "March of Dimes" drive filed neatly away in drawers, and still does the polish job on the long line of gleaming shoes and the loafers he so loves.

Today, his favorite haunts are Roman-

off's and Mocambo, instead of the Palladium of a few years back. He's switched from Count Basie to Dizzie Gillespie. He still takes tea instead of coffee in the morning. He's still always on the phone. Still flings himself down on the handsome modern divan in the "gray" living room as he did on the sofa that sagged in the little white house they had before Pete's fortunes rose. He has a Cadillac now instead of a Ford, but on a rare day off, he still drives it in the direction of Sorrento, the public beach he frequented when he worked as an usher in a theater in Westwood.

Pete would say his most major change is, "I'm not as easily impressed by people as I used to be. I used to be a little awed by people I'd heard about and hadn't seen, by my studio, by everything. Although I'm still plenty awed by Laurence Olivier and Montgomery Clift. I am looking forward to meeting Montgomery Clift. I never have," he adds with Pete's typical fan-like enthusiasm for those he admires.

He is plenty tired of polishing a drawing room in pictures. His eager dream is to play a part like Robert Montgomery's in "Night Must Fall," or a part in any documentary, particularly a role like Mark Stevens's in "The Street with No Name." "I don't want to play a complete roughneck, a 'dem' and 'dose' guy. I wouldn't be believable in that. Just real people, who, if cut with a knife, you could believe would bleed."

PETER says his Laurie in "Little Women" was "all right." It was so all right, however, that he netted the plum dramatic role of Major Twingo McPhinister in "Storm over Vienna," his first opportunity at sophisticated mature drama. He still considers "The White Cliffs of Dover" the best thing he's ever done. "And it was such a privilege to play with Irene Dunne."

"Many actors when they really arrive, as Pete has, get blasé and bored and know-it-all, but not Pete," says Chuck Walters who directed him in "Easter Parade" and "Good News." "With him everything is still fun. I think he will be most valuable as an actor when he matures in his middle thirties. Then, I believe, he will be a young Ronald Colman."

Pete's always dreaming up gags. One involves long-distancing some friend in New York around 2 a.m., pretending he's in the Big Town and asking him to "meet me at the Copa right away." His pal gets sleepily out of bed, cabs it to the Copa, and naturally, no Pete. Two hours later he gets a telegram inquiring, "Good show?" But Peter is equally willing to play straight for others. It will be his flawless British tweeds that get splashed with seltzer water when a Hollywood group visits a Veterans' Hospital. "Anything to give the guys a laugh," a friend says admiringly. He often becomes an impromptu part of the show wherever Dean Martin and Jerry Lewis are playing. Night club patrons may see their favorite star, his handsome features camouflaged with burnt cork, come dancing out with four colored boys in a new version of "Take-the-A-Train."

Peter allows himself very few close friends. As he explains, "One only has four or five real friends. The kind, who, if you called on them would lend you a thousand. That's when you can tell," he says. "Or if you called and said you'd just shot your father, would without question offer to come right over and help you bury him." It's typical of him that his friends come from all walks of life. Ned and Jock McLean; Dean Martin and Jerry Lewis; Sid Luft, an ex-test pilot now producing pictures; and Charlie Dunn, a chemical engineer and an ex-Marine.

He's quick with sympathy and understanding. One recent cold California night when Pete and some friends were driving to Malibu, they stopped at a little store on the highway to pick up some food. As they approached the store they noticed, standing on the side of the road, trying to hitch a ride, a one-legged man, wearing a thin sweater that kept whipping around him. When they came out, Pete asked if he could give him a lift to Malibu. No, the man said, he was going further than that. "Then can't we take you to a bus somewhere?" insisted Pete. No thanks, he couldn't afford the fare. He wasn't in a hurry. He could wait. "Well then, may I wish you good luck?" said Pete, stepping in closer to shake hands with him. The man warmed then. "Thanks a lot. Same to you," he said. He didn't notice that as the others said "Goodbye," Pete had stuffed a bill into his pocket. He waved at them when they left, a happier, and though he didn't know it, a richer man.

As might be expected, Pete's critics are often women. Gals to whom he doesn't tumble and who, therefore, feel they've been brushed off. The swiftest face-saver is his "conceit."

But as would also be expected, if you know Pete, it doesn't matter to him who a girl is so long as she fulfills his standards of intelligence and good taste.

Janet Leigh admits she, too, once had the wrong impression about Pete. "I thought he had to have bright lights, night clubs, all that sort of thing. But he doesn't have to have things fancy at all. He's so regular and such fun. Such good fun."

Janet's original opinion about-faced on their first date. Because she was working the next a.m., they decided to go to an early movie and take some friends of Pete's, a married couple, along. But when they went by to pick them up, they found certain domestic chores had to be finished first "and Pete pitched in and dried dishes in nothing flat."

Pete's personal philosophy of life and its living is simple. And good. Based for the most part in his desire "not to hurt the other fellow in any way." Assuredly ambitious, he would not advance a step by stepping on another person.

Speaking of material matters, he admits frankly, "I'm a capitalist. Probably the world's poorest capitalist. But a capitalist."

Peter Lawford's "capital" is himself.
THE END

The week of February 20 was a big one but Humphrey Bogart says Brotherhood should be everybody's daily business



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PLATTER

Fatter

By Lester Gottlieb

SO DEAR TO MY HEART: Right off the soundtrack and into a sparkling Capitol record album is this heart-warming, music-filled Disney story.

ROGUES' REGIMENT: This drama has a blues ballad, "Just for a While," and a good singer, Mindy Carson, has waxed it for Musicraft.

PORTRAIT OF JENNIE: The title has suggested a lovely new melody. Ronnie Deauville (Mercury) croons it.

ENCHANTMENT: This tender love story simply had to have a love song to go with it. Try the Bachelors' version (M-G-M) of the title refrain.

WORDS AND MUSIC: Highlights right off the soundtrack are now available in a new M-G-M album featuring Ann Southern, Mickey Rooney, Lena Horne, Betty Garrett, June Allyson, and Judy Garland. A must for Rodgers and Hart fans.

MY OWN TRUE LOVE: What may well be the number one ballad of 1949 is the title song from this film. Vic Damone (Mercury) and Vaughn Monroe (Victor) have disced it.

THE SKY'S THE LIMIT: Sometimes good tunes have a habit of getting lost. Like "One for My Baby" which Harold Arlen and Johnny Mercer wrote for the above-mentioned film. Now Mercer has recorded the tune (Capitol) and it's better than ever.

ONE SUNDAY AFTERNOON: This has a real standout tune, "Girls Were Made to Take Care of Boys," with Gordon MacRae and Jo Stafford. On the reverse the pair do things with Frank Loesser's wonderful "My Darling, My Darling" (Capitol).

POPULAR ALBUMS: "Perfume Set to Music" is just that, the way Harry Revel wrote these fragrant melodies and Leslie Baxter conducts the orchestra and chorus for Victor . . . Victor has a new album of modern Bebop Jazz with Dizzy Gillespie, Coleman Hawkins, etc. . . . Columbia reissues a Jimmy Lunceford jazz album . . . Claude Thornhill's incomparable piano stylings are grouped in a new Columbia package.

STORES

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(Continued from page 31) his brush with the law with a clean skin because vast sums of money were allotted to his defense. This belief is not founded on fact. Bob mortgaged his home to pay Giesler and no one in the industry came up with a dime to provide an easy victory for him in the criminal court. Howard Hughes, top man at RKO who owns his movie contract jointly with David Selznick, offered to lend him the money to see him through his ordeal but Bob did not accept.

However, when the clouds were very dark for Bob, Hughes put him to work in the starring role in "The Big Steal." This did wonders for Bob's morale. Whether Hughes now will lose money on this picture depends upon public reaction to Bob after he has served his jail sentence. Production on "The Big Steal" has, of course, been halted until Bob is again available. Executives of the RKO studios sought to have the sentence postponed for approximately three weeks so that Bob might complete his role of a federal agent—but without success.

WHEN Judge Clement D. Nye sentenced Bob to sixty days in jail and a two-year probationary period he said: "I cannot overlook the responsibility that you, Mr. Mitchum, have to hundreds of thousands of young Americans who idolize you. You have worked yourself up to a position of prominence in the motion picture industry. Up to now this has meant nothing but glory. But you may have overlooked the responsibility which goes with this prominence." I talked with Bob the day after he pleaded guilty to a charge of conspiracy to violate California narcotics law. While he awaited his sentence, finally passed on February 9th, he was back at work at RKO. He didn't have much to say about his troubles, but he did tell me he worried about the way in which his disgrace will affect the lives of his children, Josh, seven, and Christopher, five.

"The kids idolize me," he said wistfully. "It's going to be a shock to them to realize that I was capable of doing anything wrong. I wonder how I could have ever forgotten that everything I do in this world will reflect in some way on them. You just don't think about the responsibility you have to your children until something like this happens. I guess lots of fathers are like me, just happy-go-lucky fools who think too much about their own pleasures."

While folks are considering Mitchum, it might be well to remember that some of the ancients of show business, who have long been revered by club women, educators and such, had a few raps on them. Shakespeare, for instance, had to be put under bonds to keep him from slitting the throats of a couple of his enemies who were threatening to do likewise to him.

Recently, I read of the time Ben Jonson got dead drunk and was wheeled up and down the streets of London in a pushcart by one of his pupils, the eldest son of Sir Walter Raleigh. No one has ever refused to enjoy the works of these great men because their conduct was not to be emulated by the youth of their time. Jonson's bust is in Westminster Abbey.

If Bob's career and life are wrecked, Hollywood must assume a great share of the responsibility. When I first met the actor, he had just come into prominence by his fine acting in "G.I. Joe." His mushroom growth to fame upset his balance.

He was hiding his sense of inadequacy behind a curtain of braggadocio, designed to impress me, as we sat eating lunch at Lucey's restaurant.

After listening to him for a while, I told him to be himself. I explained that I



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hadn't expected to meet an intellectual giant. But that after seeing him portray, with such sincerity and understanding, the role of an Army officer deeply concerned with the death and destruction confronting the men he was commanding, I was certain that I would find him a guy with an honest approach to life and therefore interesting.

"You know," he told me, "I thought I had to put on an act for you. I couldn't see how you would find anything to write about in a dumb cluck like me. I never amounted to much. I really can't even act."

"All this that is happening to me is an accident. I just happened to get a part in a good picture and a role I could handle. It was right down my alley. If the combination hadn't been all to the good, I would have been an awful flop. Every time I go before the camera I get a sinking sensation."

I think these remarks are a key to the character of Mitchum. He has always had to sell himself on the notion that he was good in order to keep up the pace and run his race.

Unfortunately, around Hollywood, there are always a lot of evil characters ready to attach themselves to men and women like Mitchum, who jump into the big money before they learn how to handle themselves. Fine words of praise drip from the mouths of these barnacles if they see a chance to do themselves some good. They give their victims the build-up.

It happened a long time ago to an actor named Wallace Reid and an actress named Barbara LaMarr and it's happened over and over again through the years to other actors and actresses. The wrecks of these bubbling young people clutter up Hollywood's backyard.

The great indictment must be served on the producers who hire these boys and girls and pay them huge sums of money without ever raising a finger to help them take the leap from obscurity into the dazzling glare of fame.

It is customary in Hollywood to revamp a promising young player's hair, teeth, figure, clothes and speech. But nothing is ever done to revamp the mental attitude, or give them the spiritual fortitude to withstand the temptations heaped around a boy or girl who suddenly finds himself or herself earning thousands a week when only yesterday they were lucky to have coffee and doughnut money.

THE END

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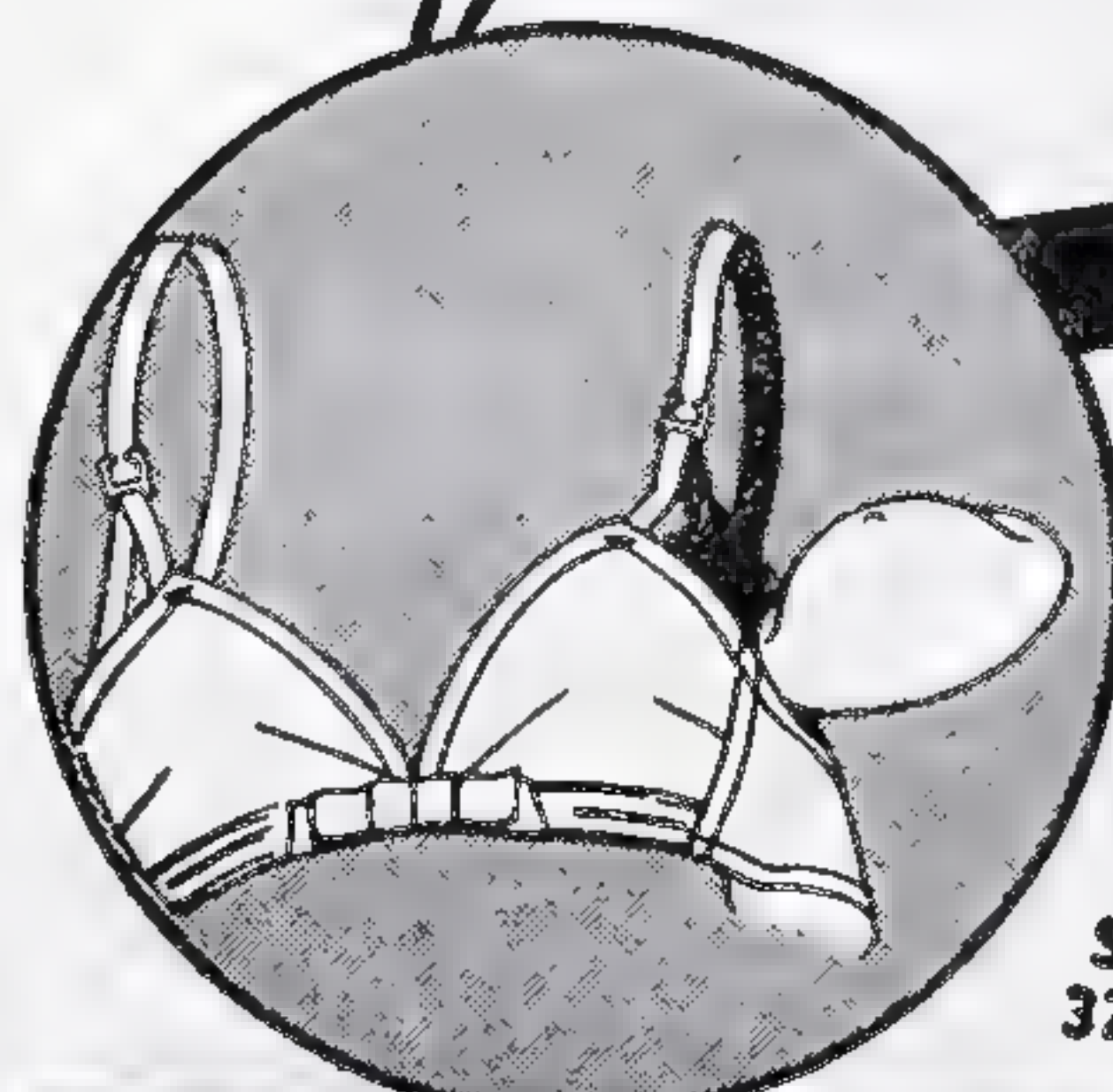
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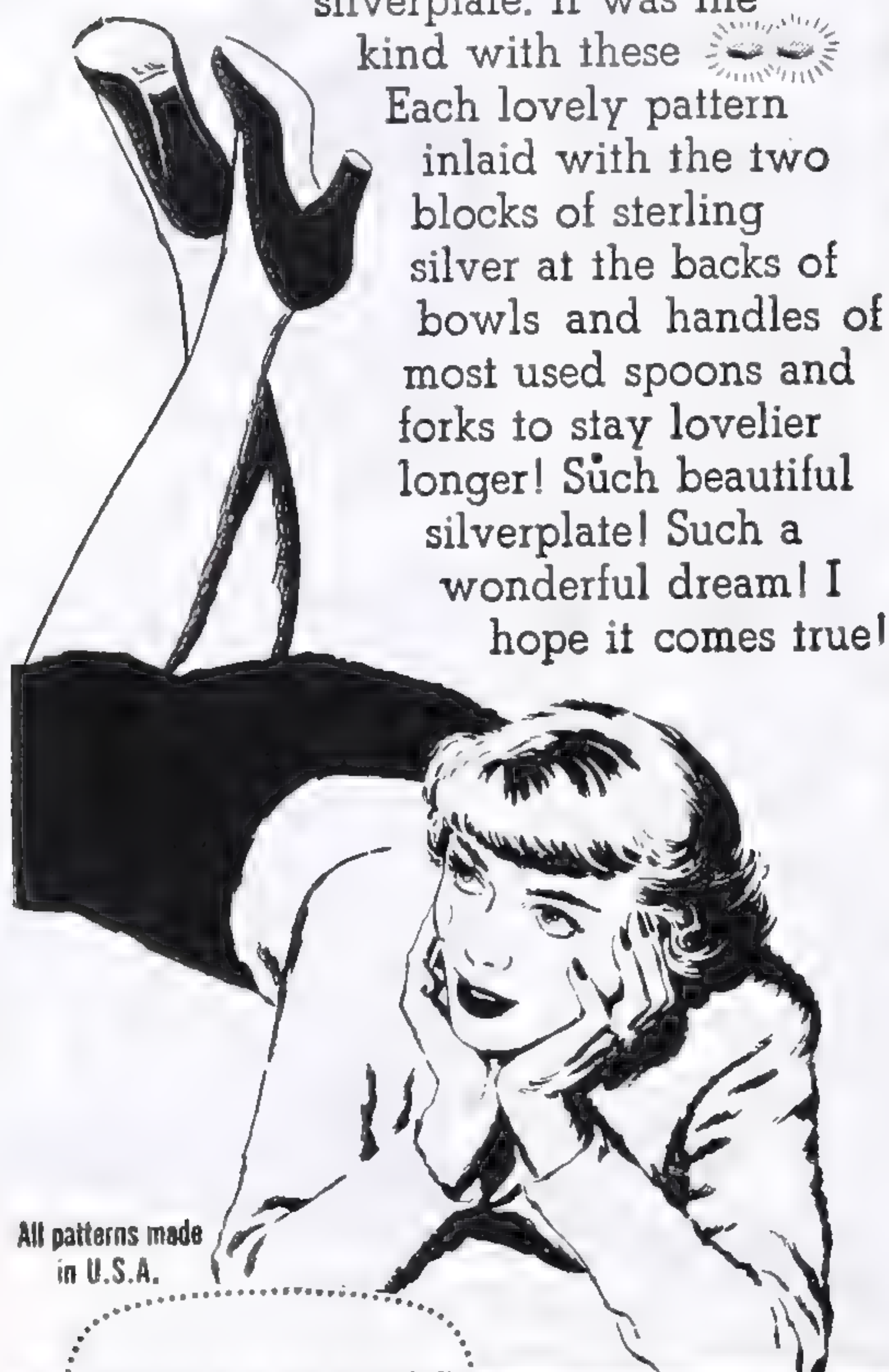
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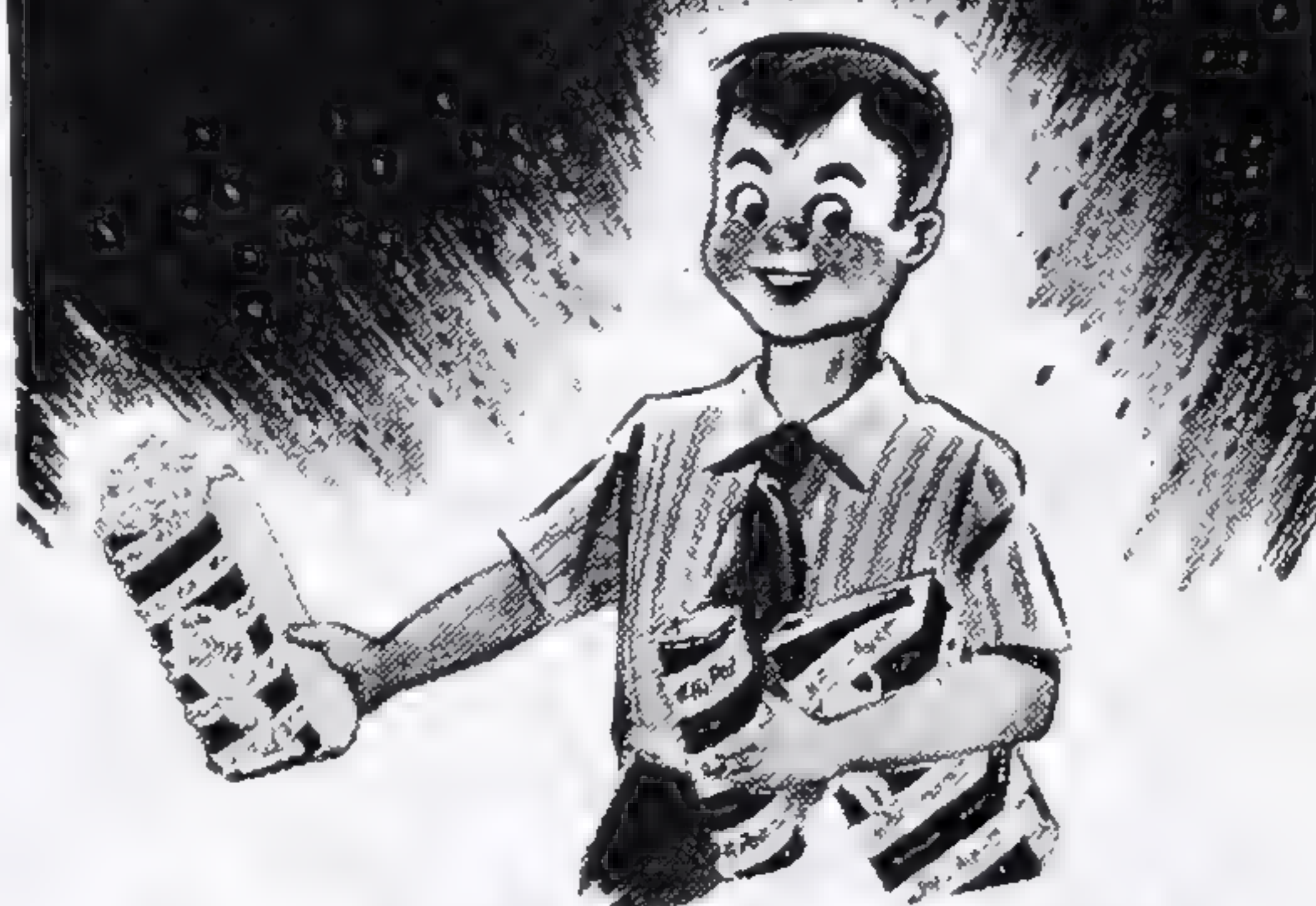
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Claire Trevor
went from dance
halls to dramatics

The Trevor Touch

When stars like a scene-stealer — that's news!

THEY said Claire Trevor was a bad woman—gun moll type. And Hollywood proceeded to prove it. They cast her as saloon singers, gals with a golden heart and tarnished reputation, husband snatchers and murderesses of 57 varieties.

This was fine with Claire until she realized that her son Charles, age five, might some day want to see "what Mommy does." It was then she rebelled and notified the studios that she was going to be a "good girl."

The studios didn't seem to relish that idea. For eighteen months Claire was unemployed. She tried for a comeback on Broadway in "The Big Two" which lasted a big two weeks. Then Rosalind Russell offered her a noble role in "The Velvet Touch." Finally Hollywood saw things her way and cast her as sterling characters in "The Babe Ruth Story" and "The Lucky Stiff." She was dead set on remaining on the straight and narrow path until she was offered the role of Gay in "Key Largo." I was a once in a lifetime part—strictly Academy Award stuff and she couldn't turn it down. Aside from it being her best dramatic fling since her favorite picture "Stagecoach," it provided a hit reunion with Bogart and Robinson. These three appeared together ten years ago in "The Amazing Dr. Clitterhouse." This time however, both boys sat back in admiration while Claire stole big hunks of scene from under their noses.

The "Largo" incident was the second time a broken resolution proved a boon for Claire. When she entered Columbia University at seventeen, she was determined that nothing would sway her from her intended career as a commercial artist. But someone gave her a folder from the American Academy of Dramatic Arts. It fascinated her. And it wasn't too long after this that she was featured on Broadway in "Whistling in the Dark." Then in 1933, after her second Broadway play, she was ready for the film contract she had refused the year before.

In Claire's personal life, broken resolutions haven't proved so successful. After an unhappy teen-age romance, she vowed to steer clear of romance. But she met and married Clark Andrews. When this marriage and a later one to Cy Dunsmore ended in divorce, she again resolved not to love again. She didn't count on meeting producer Milt Bren whom she married last November.

Casts of Current Pictures

ALIAS NICK BEAL—Paramount: Nick Beal, Ray Milland; Donna Allen, Audrey Totter; Joseph Foster, Thomas Mitchell; Rev. Thomas Garfield, George Macready; Frankie Faulkner, Fred Clark; Larry Price, Darryl Hickman; Judge Hobson, Henry O'Neill; Martha Foster, Geraldine Wall; Karl, Nestor Paiva.

ANGEL IN EXILE—Republic: Charlie Dakin, John Carroll; Raquel Chavez, Adele Mara; Dr. Esteban Chavez, Thomas Gomez; Max Giorgio, Barton MacLane; Ysidro Alvarez, Alfonso Bedoya; Sheriff, Grant Withers; Carl Spitz, Paul Fix; Ernie Coons, Art Smith; Warden, Tom Powers; Health Officer, Ian Wolfe; J. H. Higgins, Howland Chamberlin; Carmencita, Elsa Lorraine Zepeda; Nurse, Mary Currier.

BAD BOY—Allied Artists: Marshall Brown, Lloyd Nolan; Mrs. Marshall Brown, Jane Wyatt; Danny Lester, Audie Murphy; The Chief, James Gleason; Bitsy, Stanley Clements; Lila Strawn, Martha Vickers; Arnold Strawn, Rhys Williams; Ted Hendry, James Lydon; Charlie, Dickie Moore; Judge Florence Prentiss, Selena Royle; Floyd, Tommy Cook; Joe Shields, William Lester; Texas Oil Man, Walter Sande; Sheriff Wells, Stephen Chase; Doctor Fletcher, Charles Trowbridge; Mr. Pardee, Francis Pierlot.

COMMAND DECISION—M-G-M: Brig. Gen. K. C. "Casey" Dennis, Clark Gable; Maj. Gen. Roland Goodlow Kane, Walter Pidgeon; Tech. Serg. Immanuel T. Evans, Van Johnson; Brig. Gen. Clifton I. Garnet, Brian Donlevy; Elmer Brockhurst, Charles Bickford; Col. Edward Rayton Martin, John Hodiak; Cong. Arthur Malcolm, Edward Arnold; Capt. George Washington Bellpepper Lee, Marshall Thompson; Maj. George Rockton, Richard Quine; Lieut. Ansel Goldberg, Cameron Mitchell; Maj. Homer V. Prescott, Clinton Sundberg; Maj. Desmond Lansing, Ray Collins; Col. Earnest Haley, Warner Anderson; Maj. Belding Davis, John McIntire; Cong. Stone, Moroni Olsen; James Carwood, John Ridgely; Capt. Lucius Malcolm Jenks, Michael Steele; Cong. Watson, Edward Earle; Lieut. Col. Virgil Jackson, Mack Williams; Maj. Garrett Davenport, James Millican.

CONNECTICUT YANKEE IN KING ARTHUR'S COURT, A—Paramount: Hank Martin, Bing Crosby; Sir Sagamore, William Bendix; King Arthur, Sir Cedric Hardwicke; Alisande La Carteloise, Rhonda Fleming; Merlin, Murvyn Vye; Morgan Le Fay, Virginia Field; Sir Lancelot, Henry Wilcoxon; Sir Galahad, Richard Webb; Sir Logris, Joseph Vitale; High Executioner, Alan Napier; Lady Penelope, Julia Faye.

COVER UP—UA: Larry Best, William Bendix; Sam Donovan, Dennis O'Keefe; Anita Weatherby, Barbara Britton; Stu Weatherby, Art Baker; Bessie Weatherby, Helen Spring; Cathie Weatherby, Ann E. Todd; Hilda, Doro Merande; Margaret Baker, Virginia Christine; Frank Baker, Russell Armes; Gabe, Dan White; Mr. Abbey, Paul E. Burns; Mrs. Abbey, Ruth Lee; Blakely, Emmet Vogan; Editor, Jamesson Shade; Mayor, Henry Hall; Addison, Jack Lee; Undertaker, Worden Norton; Boy, George MacDonald.

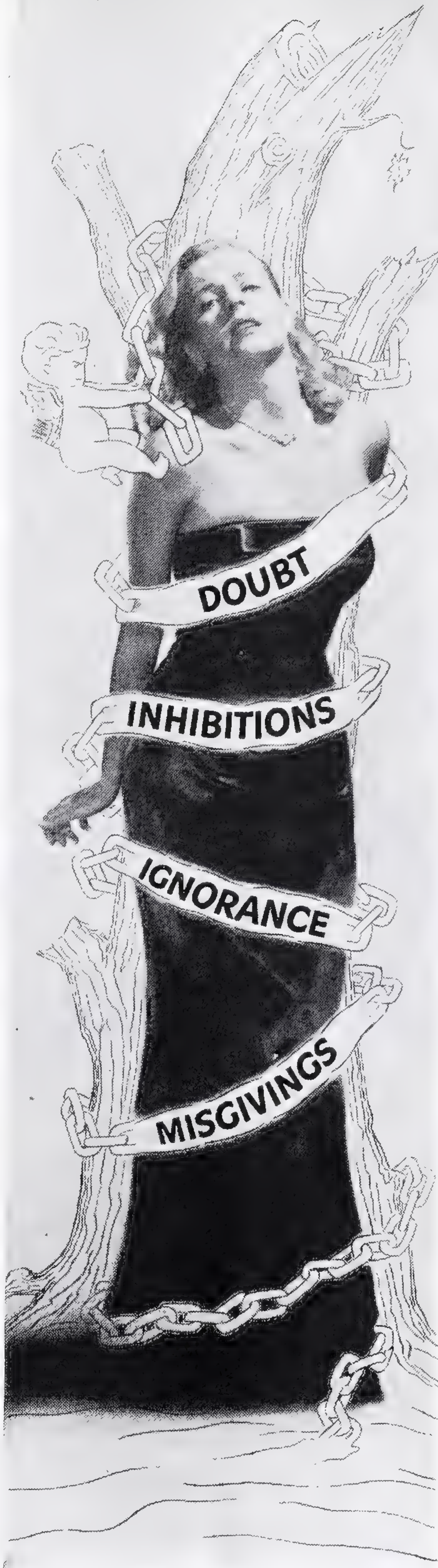
FAN, THE—20th Century-Fox: Lady Windermere, Jeanne Crain; Mrs. Evelynne, Madeleine Carroll; Lord Darlington, George Sanders; Lord Windermere, Richard Greene; Duchess of Berwick, Martita Hunt; Cecil Graham, John Sutton; Lord Augustus Lorton, Hugh Dempster; Mr. Hopper, Richard Ney; Lady Agatha, Virginia McDowall; Dawson, Hugh Murray; The Jeweler, Frank Elliott; Hoskins, John Burton; Auctioneer, Trevor Ward; American Girl, Patricia Walker; Underwood, Eric Noonan; Maid, Winifred Harris; Philippe, Alphonse Martell; Rosalie, Felippa Rock; Tailor, Colin Campbell; Messenger, Terry Kilburn; Mrs. Rudge, Tempe Pigott.

FAR FRONTIER, THE—Republic: Roy Rogers, Roy Rogers; Susan Hathaway, Gail Davis; Judge Cookie Bullfincher, Andy Devine; Alf Sharper, Francis Ford; Bart Carroll, Roy Barcroft; Tom Sharper, Clayton Moore; Willis Newcomb, Robert Strange; Rocco, Holly Bane; Butch, Lane Bradford; Rollins, John Bagni; Defendant, Clarence Straight; Sheriff, Edmund Cobb; Foy Willing, The Riders of the Purple Sage and Trigger.

FLAXY MARTIN—Warners: Flaxy Martin, Virginia Mayo; Walter Colby, Zachary Scott; Nora Carson, Dorothy Malone; Sam Malko, Tom D'Andrea; Peggy, Helen Westcott; Hap Richie, Douglas Kennedy; Roper, Elisha Cook Jr.; 1st Detective, Douglas Fowley; 2nd Detective, Monte Blue; Caesar, Jack Overman.

FORCE OF EVIL—M-G-M: Joe Morse, John Garfield; Doris Lowry, Beatrice Pearson; Leo Morse, Thomas Gomez; Ben Tucker, Roy Roberts; Edna Tucker, Marie Windsor; Fred Bauer, Howland Chamberlin; Hobe Wheelock, Paul McVey; Juice, Jack Overman; Johnson, Tim Ryan; Mary, Barbara Woodell; Bunty, Raymond Largay; Wally, Stanley Prager; Frankie, Beau Bridges; Badgley, Allan Mathews; Egan, Barry Kelley; Ficco, Paul Fix; Mrs. Morse, Georgia Backus; Two and Two, Sid Tomack.

KNOCK ON ANY DOOR—Columbia: Andrew Morton, Humphrey Bogart; Nick Romano, John Derek; District Attorney Kerman, George Macready; Emma, Allene Roberts; Adele, Susan Perry; Vito, Mickey Knox; Judge Drake, Barry Kelley; Nelly, Cara Williams; Kid Fingers, Jimmy Conlin; Jimmy, Sumner Williams; Squint, Sid Melton; Juan, Pepe Hern; Butch, Dewey Martin; Sunshine, Robert A. Davis;



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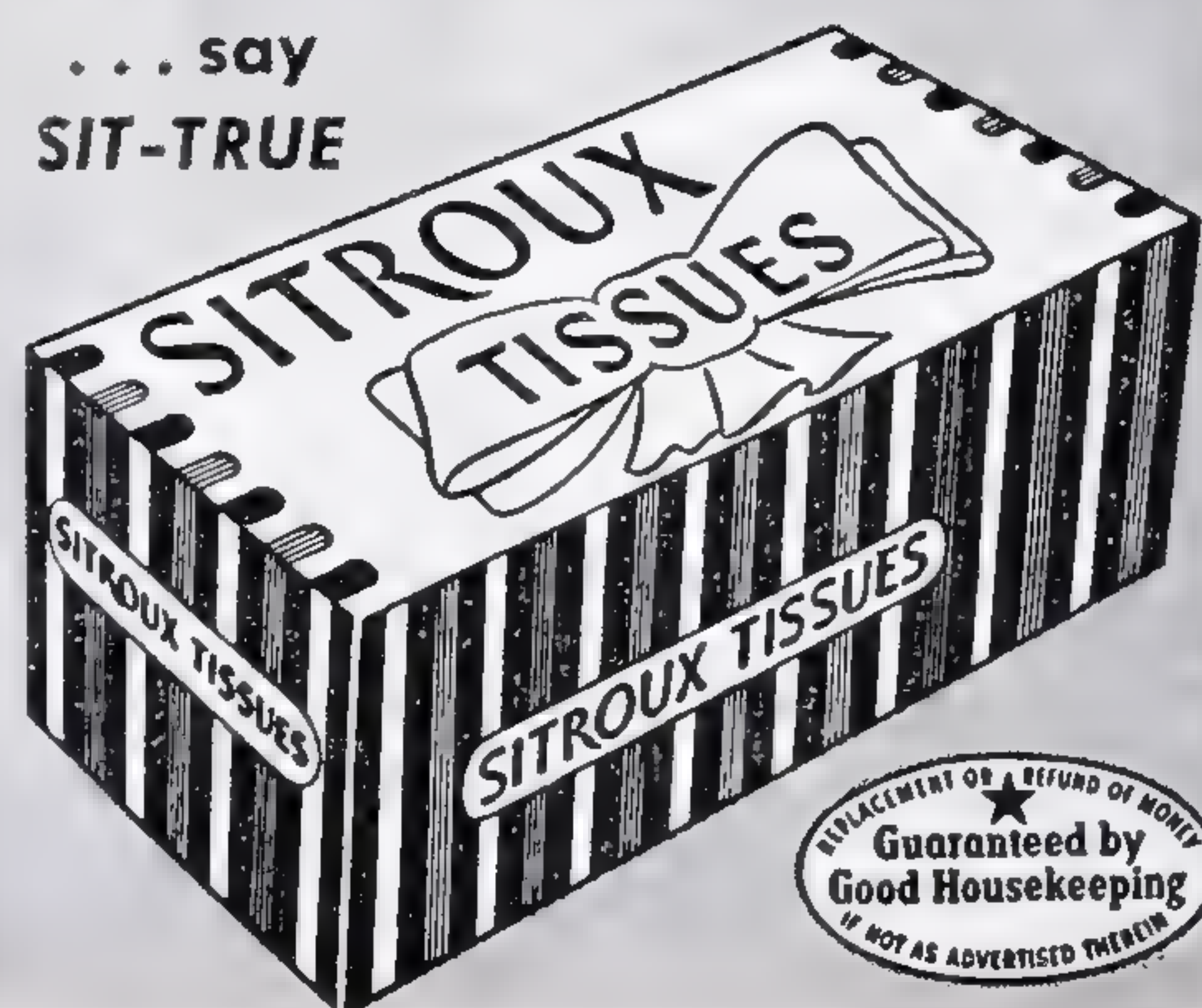
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MIRANDA—Rank-Eagle Lion: Miranda, Glynis Johns; Clare Marten, Googie Withers; Paul Marten, Griffith Jones; Nigel, John McCallum; Nurse Cary, Margaret Rutherford; Charles, David Tomlinson; Betty, Yvonne Owen; Isobel, Sonia Holm; Inn Landlord, Lyn Evans; Cockle stall keeper, Maurice Denham; 1st Fisherman, Howard Douglas; 2nd Fisherman, Anthony Drake; 3rd Fisherman, Philip Ray; Manell, Brian Oulton; Manell's secretary, Zena Marshall; Museum attendant, Stringer Davis; Railway carman, Hal Osmond; 1st Man at stall, Charles Rolfe; 2nd Man at stall, Charles Paton; Stage manager, Charles Penrose; Commissionaire, Frank Webster; Nigel's landlady, Toni McMillan; Opera waitress, Thelma Ray; Prima donna, Joan Ingram; Lift boy, Gerald Campton.

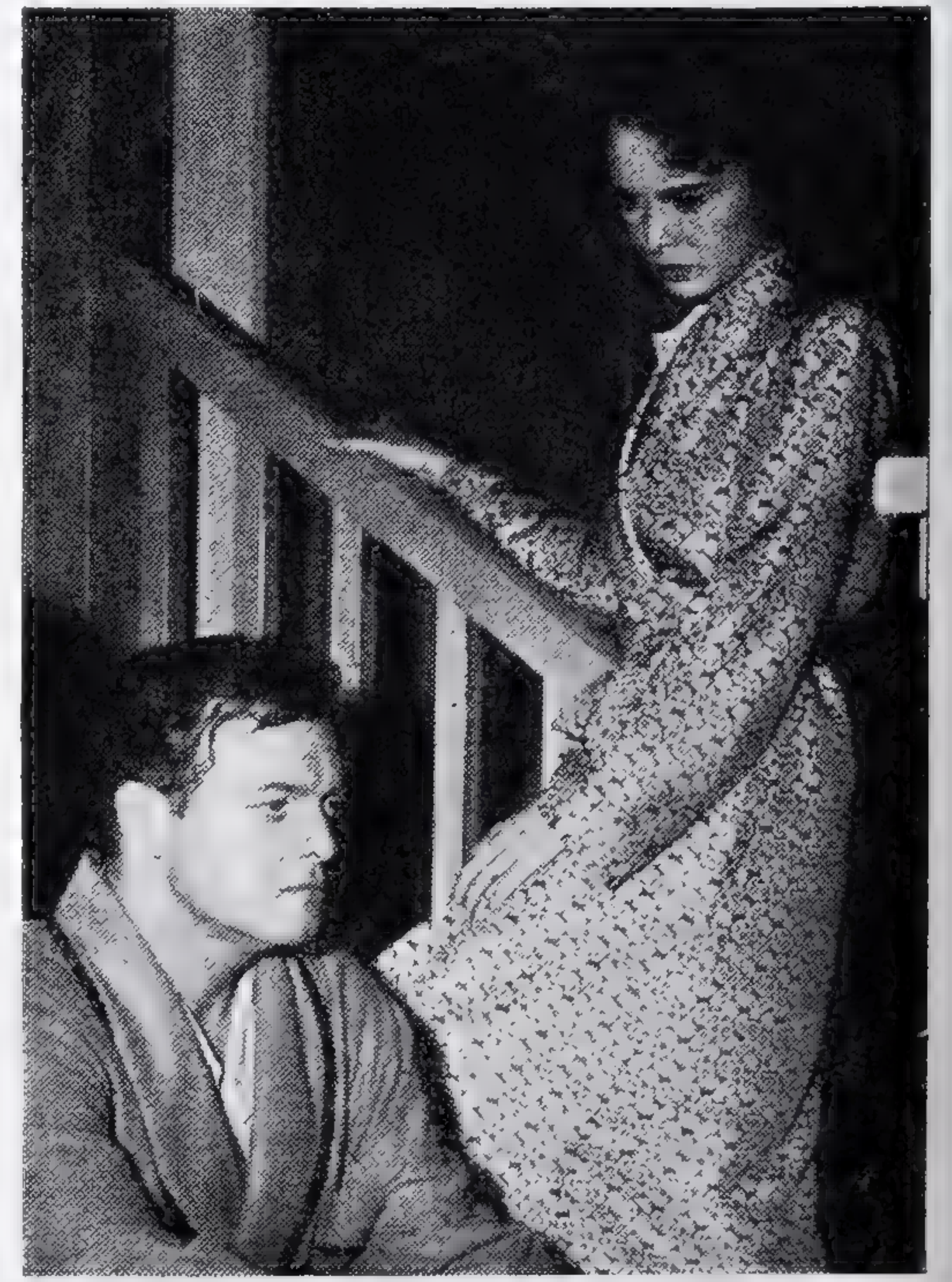
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WOMAN'S SECRET, A—RKO: Marian Washburn, Maureen O'Hara; Luke Jordan, Melvyn Douglas; Susan Caldwell, Gloria Grahame; Lee, Bill Williams; Brook Matthews, Victor Jory; Mrs. Fowler, Mary Philips; Fowler, Jay C. Flippen; Roberts, Robert Warwick; Doctor, Curt Conway; Mrs. Matthews, Ann Shoemaker; Mollie, Virginia Farmer; Nurse, Ellen Corby; Desk Sergeant, Emory Parnell.



Van Heflin and Janet Leigh co-star for first time in dramatic "Act of Violence"

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The Clift Story

(Continued from page 38) Monty, too. They didn't even have a name ready for him. Dr. Montgomery was a close friend of the family—and the new son got his name. (It's led to many complications—the star has had trouble convincing hotel clerks in Europe that it isn't Clift Montgomery.)

Monty's birthplace was Omaha but he got away from there when he was nine months old. He remembers nothing about it—but he also remembers, he says, practically nothing of all the other places the family lived: Great Barrington, Highland Park (Long Island), New York and Florida. What's been left over from it is a gypsy quality, a love of travel that makes him want to keep on the move, that lets him take off at the drop of a ticket for Rome, Cuba, any place where he has a yen or an excuse to go.

A LITTLE while ago, just after he finished "The Heiress," he took off for a more-than-3,000-mile junket to Switzerland. He planned to stay exactly a week! But then decided to prowl on, got as far as Israel. Then he got a cable—and, very obediently, he dashed back for a one-day retake on "The Heiress."

"Actually," Monty says about his wandering family, "we were always sort of high-class hoboes. We did all that moving because we had something to do with banks."

He has never gone to a public school, or even to private schools very much; but has picked up lessons here and there. His brother and sister always wanted to go on to college, and did, but he never bothered. "We are all completely different," he explains. "None of us even look alike," he says, "though I do bear some vague resemblances to my mother."

"They're all a wonderful bunch. But I don't want to live with any of them. You are always tying up the phone or something if you do."

The actor Clift you've been seeing and speculating about began to emerge in Sarasota, Florida. He got a play job, in an amateur production of "As Husbands Go." It was 1933, he was now thirteen, and he got into it very simply. He just went around to the theater and asked them if they might be needing any boys for any of their shows. They said they would be, in about two weeks and to come back.

"And that is how my pull toward acting started," he said. "You can even call it an evil pull, if you want to, for in a way it is. I mean there is a kind of compulsion about it. I can't stop myself. My parents have never put any obstacle in my way, but my father has always pointed out that it is a completely unreliable profession at which I might starve, and sometimes I've come pretty close to that, but I must go on with it."

He doesn't know why he wanted to act, in the first place. As a kid he didn't go much to the movies—the first one he ever saw was "Ben Hur"—though his parents did take him to the legitimate theater frequently.

He knows that everything he does, every interest he has, leads back to his positive adoration for acting. Yet that is one reason he doesn't like to pal around with other actors very much. "An actor can learn from people in other lines of work," he says, "but how can he learn from another actor?"

He doesn't really mean what he says, of course. If you'll let him, he'll rave on for hours about Alfred Lunt and Lynn Fontanne. He was with them in "There Shall Be No Night," and feels that he learned most about acting from them. Actually, he learned plenty from all the

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people he worked with. He got to New York in 1935 and behaved like thousands of stage-struck juveniles have always behaved.

He had a part in "Fly Away Home," which had Thomas Mitchell as its star. From then on, he had the fever of haunting casting offices, spending days in the Broadway drugstores with all the other young hopefuls. But Monty was hitting the glory road and, although he sometimes had to live on unemployment compensation, he never changed his mind.

When, eight years ago, he was fired out of the original company of "Life with Father," he thought his life was over. He was supposed to play the seventeen-year-old son, the one Richard Ney finally played. He was ready to dye his straight brown hair red, and curl it. But they let him go. "I thought it was the end of my career," he says now. "I knew I'd never, never work again."

He was, obviously, very wrong. He had good parts with the Lunts, with the Marches, with such people as Tallulah Bankhead in "Skin of our Teeth." And his favorite role was that of the boy in "Our Town," with Martha Scott.

Then he began growing up. And, in one way he was lucky. During the war, the theater, like Hollywood, starved for good juveniles. A nasty tropical disease he had picked up in Mexico made Monty a 4-F. His strange, romantic detachment began to project across the footlights in such things as "You Touched Me."

Hollywood began to woo him seriously when he showed up in playwright Elsa Shelley's "Foxhole in the Parlor," the first one in which he was a leading man in his own right.

The publicity men on "Foxhole," realizing they had a potential matinee idol on their hands, decided to give Monty a build-up. Their first effort in that direction was a newspaper ad claiming that

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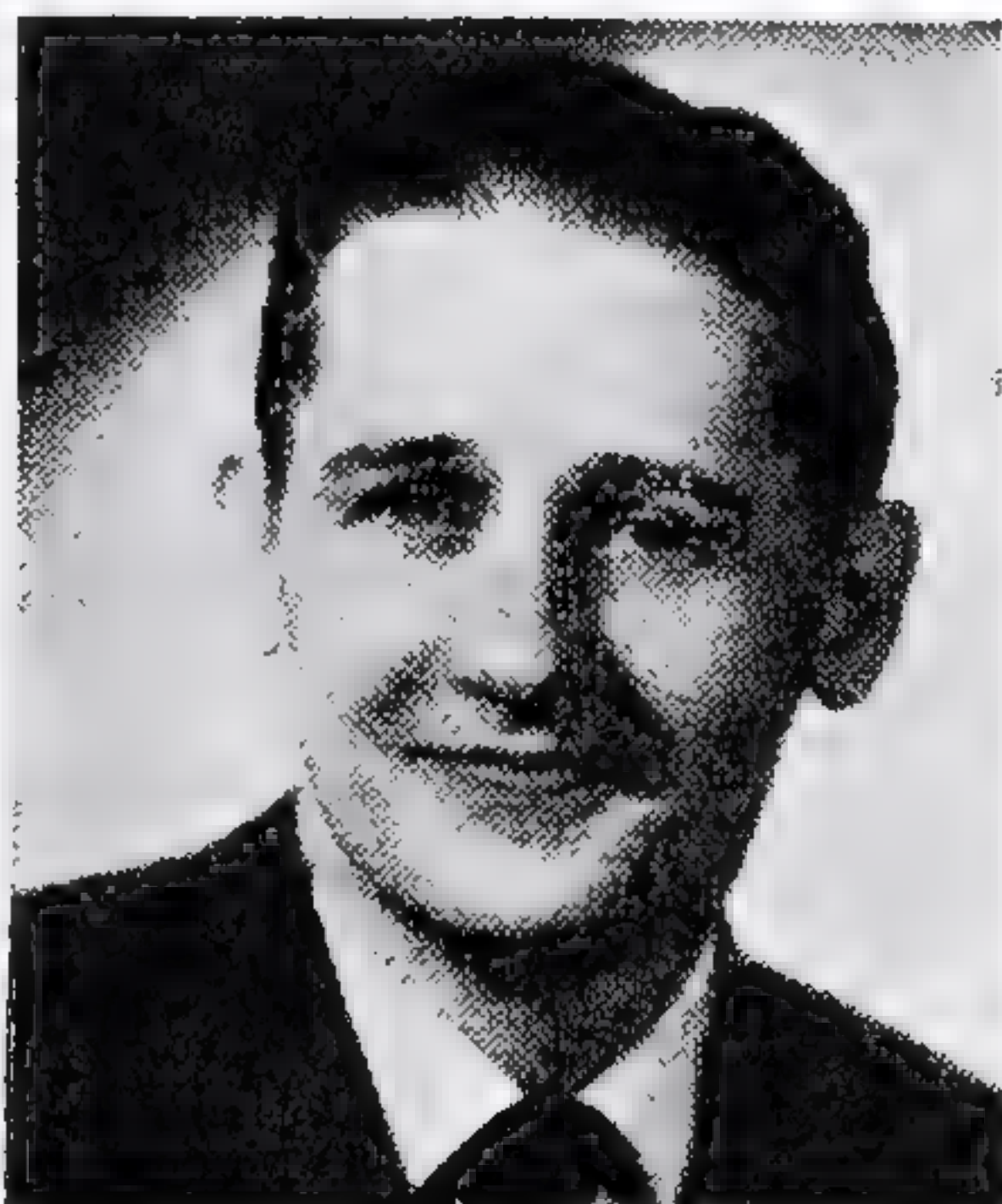
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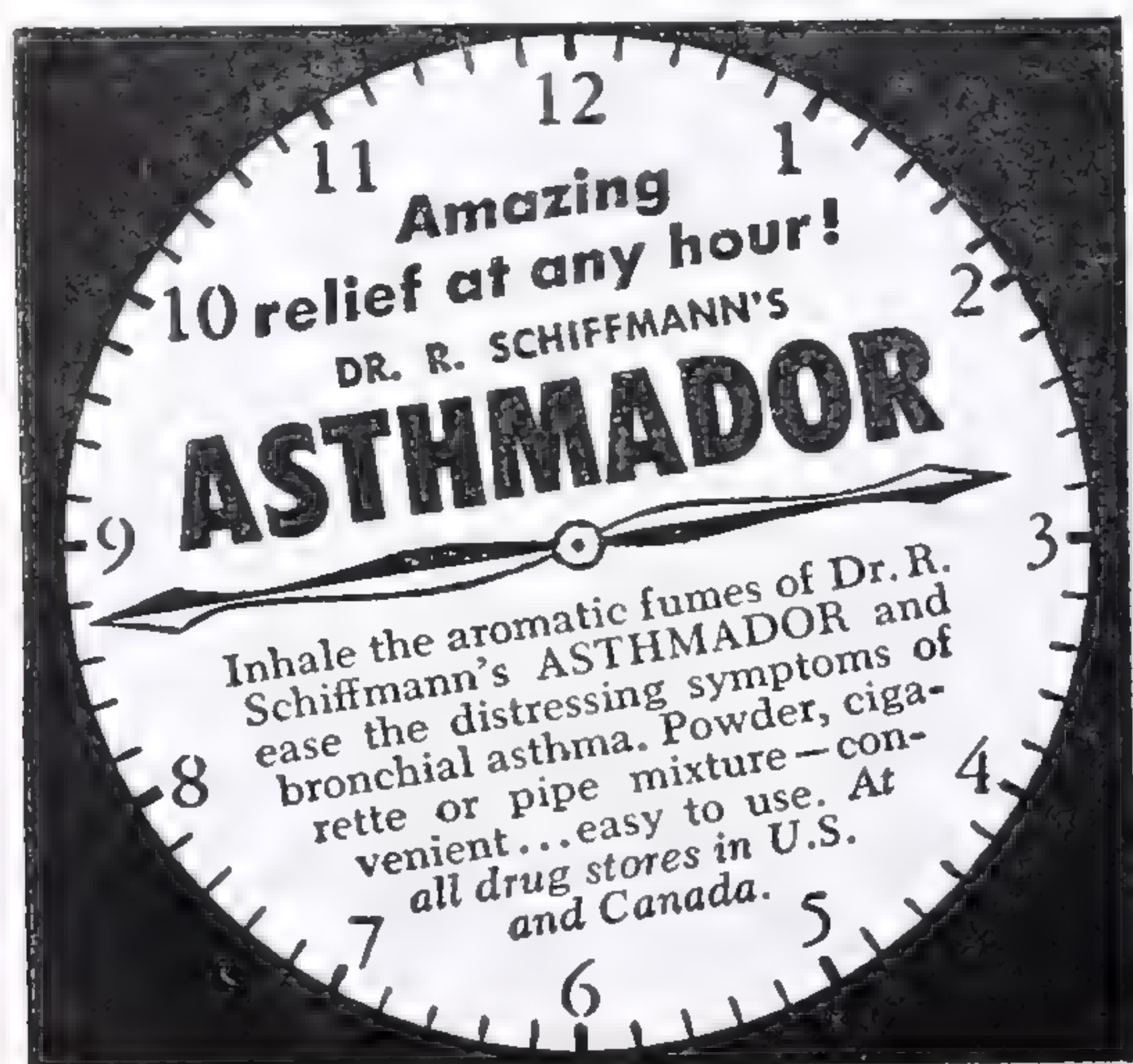
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Monty Clift was the hottest thing in New York. The only trouble was that the day the advertisement appeared in all the metropolitan dailies, the temperature of the city hit an all-time high.

The next mistake they made occurred when they went to the trouble and expense of hiring a "professional theater claque." These are people who hire themselves out to applaud and make a fuss over a performer in a play, at so much per head.

The "Foxhole" press agent hired fifty of these types, and had them wait outside the Barrymore Theater. Monty was let in on the stunt and was told they would go into a frenzy of adoration when he came out. Cameramen would be there to record the scene for posterity, as well as for the New York papers, and Mr. Clift would be put across in a big, big way.

Monty meant to cooperate but he couldn't quite take it at the final moment. When the curtain fell that afternoon, he dashed out of the theater, his coat jacket turned up to hide his face, rushed through the throng and disappeared down 47th Street. The claque obediently waited until the stage doorman told them Monty had been gone for an hour.

MONTY remembers another story about "Foxhole." One hot midsummer night, during its run, the stage manager noticed that the theater was very warm, despite the fact that it was air-conditioned. A little investigation revealed that the air-conditioning had been turned off at Mr. Clift's request.

"I'm sorry," Monty explained, soaking with perspiration, "but the noise from the cooling machine was distracting me from my portrayal."

He can laugh about that now. He says he has acquired more sense, and isn't nearly so self-centered. "It was just because I want to be the best actor I can be," he said. "You see, when it comes to acting. . . ."

Producer Howard Hawks talked him into leaving Broadway for Hollywood. Monty liked him and liked the idea of "Red River." Back in the summer of 1942, he came out to northern California to work as a ranch hand. (He gives as his reason his desire to learn about different kinds of people—he knew the New Yorkers and Easterners by now.) He "rode fence," going around on horseback to repair fence breaks, and laid eight-inch pipe. It was a hard laboring, outdoor, physical life. And he learned plenty.

Among other things, despite the stories to the contrary, he did know how to ride when he went into "Red River." There were a few tricks, though, that he hadn't picked up. One was the little leap the real cowboys make as they hop into the saddle. He spent days trying it until, finally, he had mastered it.

His best friend on that production, outside of Hawks, was Noah Beery Jr., "Pidge," to his friends. "Oh," Monty says, "I liked the whole company very, very much."

"But Pidge is such a real Westerner, knows so much about horses and riding and all that, that I could learn the most from him. We used to get up before dawn with the cowboys and go out on the remuda. (A remuda is a kind of round-up.) I'm usually a late-to-bed, late-to-rise type, but that country around Tucson, Arizona, was about the most beautiful I've ever seen, particularly at sunrise. The town where we stayed had a normal population of twenty-four, mostly cowhands. It was perfect."

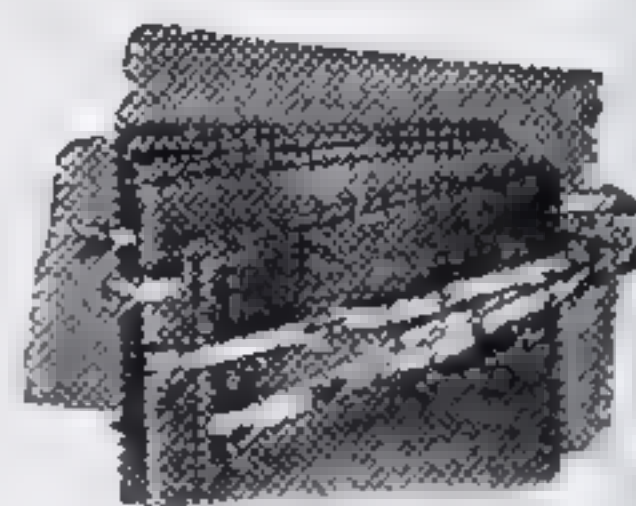
Monty confessed how he was afraid of his part in "Red River." "I didn't think I was physically right for it," he says. "I

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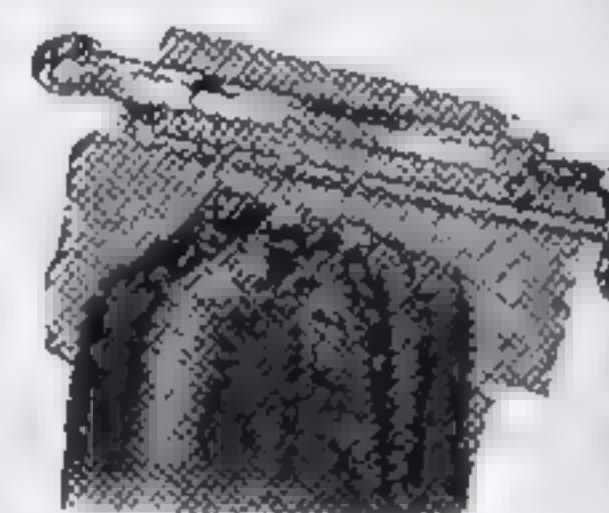
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still don't. I didn't believe I could stand up to a man as big as John Wayne, but I liked the story so much, and Hawks would give me the kind of contract I wanted, so finally I agreed to it."

The kind of contract he wants is one that leaves him free to go between stage and screen at will, to have absolute say-so on his scripts, and not to be bound down to any one place. That's the kind of contract he gets, with one exception, and that was on "The Search." Right from the initial reading of the script he felt he was right for "The Search." The only thing he insisted upon was that the GI be played a little tough and irritable in manner. His unfailingly correct dramatic instinct told him that such an approach to the character would not only make it stand out, but also be an effective counter-balance to the necessary sentimentality of the story. Before signing up, he discussed his ideas, and was told not to worry: He could play the role any way that suited him.

It didn't work out that way when he got to location abroad. There he was told that he would play it as he was directed, or else. And that was when management got their surprise. Because Mr. Clift gave them the "or else" treatment right back again. His contract on the picture was for only six weeks, which they forgot, but he didn't. To their remarks that there was nothing on paper to bind them to letting him play the part as he desired, he retorted, at the end of six weeks, that there was nothing on paper to make him finish the picture.

It brought them to terms, naturally. Two of the most important scenes were shot thereafter—in particular, the one where Monty buys the little boy his shoes, and he played them as he had wanted to play them.

The point of all this is that he hadn't argued over footage or close-ups or any of

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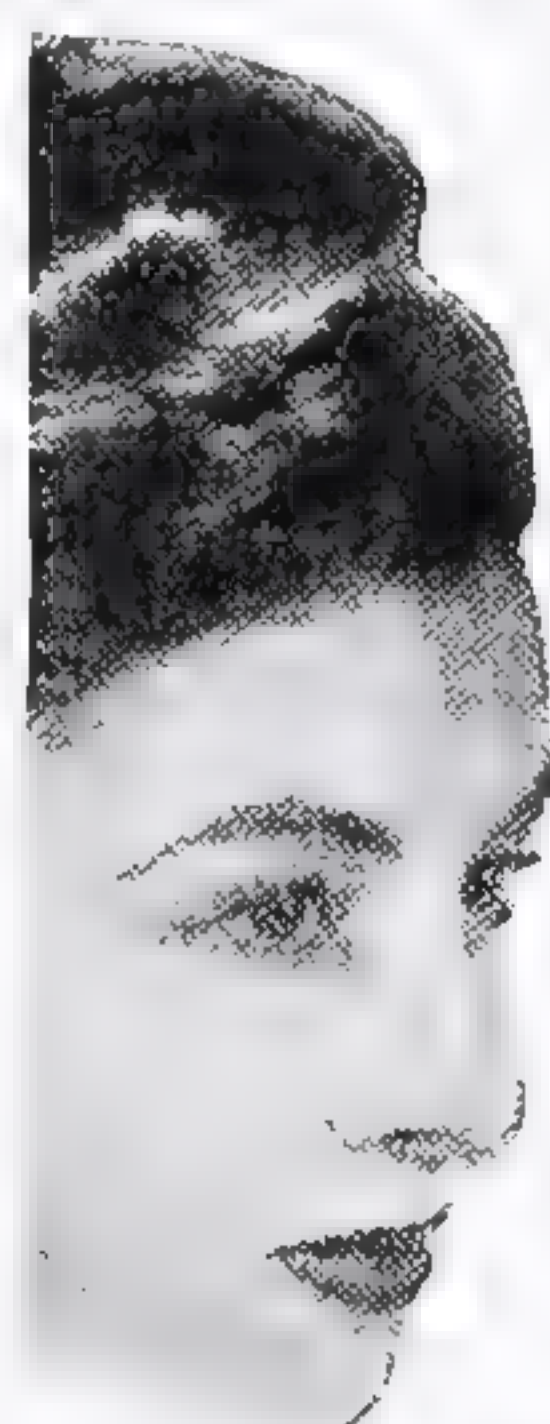
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the things that a pure "ham" would fight for, but where his artistic conscience gets involved, he fights until he wins.

It was a good fight because "The Search" was not only a great picture but it also established Monty as the most comet-like male in Hollywood. It was with a huge amount of glee that he signed for "The Heiress." Everybody on the production shared that glee.

Director William Wyler's enthusiasm for Monty is great. As an example of the Clift character and drive, he tells the story of the French song: The Clift role in "The Heiress" is a kind of a heavy. He's playing a charmer who makes love to a girl because he wants to marry her for her money. One scene has him making love to her by way of singing a little song in French, while playing his own accompaniment.

NOW, Mr. Wyler had fully expected to shoot that scene in the usual trick fashion: Monty would be seated at the piano, but you would never see his face and his hands on the keyboard at the same time. Somebody else's hands would be there, somebody else's voice would be on the sound track and Mr. Clift would then go to work in the close-ups.

Only it didn't work out that way. "I want to do my own singing," said Monty. "I don't sing well, but this chap probably wouldn't either. I can at least carry a tune."

"But can you speak French," asked Wyler, "and can you play the piano?"

"No, but I can learn," said Mr. Clift.

"The Heiress" was shot in mid-June when the temperature on the Paramount lot was boiling. Yet every night, no matter how long the day's work had been, Monty trotted off for his music lessons. The company closed down the evening of July 3rd, in anticipation of the holiday. Only Mr. Clift turned up on the lot on the Fourth, borrowed a piano and sang and played all day. Not that he likes the sound of his own voice. He is a great record collector and Bing Crosby is his idea of what a singer should be. But since a part he was playing demanded that he sing—sing he would.

Wyler remembers the stories he heard about Monty when he was in "You Touched Me," on Broadway, when he had to produce other sound effects. In one scene he had to play a flute. Before he went to rehearsals, he scarcely knew one end of the flute from the other. By the time the show opened, he was not a bad flutist.

The second sound effect in the same play was much more difficult. He had to pretend, for some plot point, to be a Pekinese. He started by getting records of Pekes barking. Then he coached with a famous radio animal-impersonator.

"You see," said Mr. Wyler, "Monty is determined to be a great actor."

Monty's lawyer is another expert who has unusual admiration for him.

"I don't know a thing about his private life," he explains. "But let me tell you this. He is a gentleman, who keeps to his work. He has the old 'Crafts' attitude toward his profession, in that he wants it to be perfect for its own sake. Money holds no temptation for him whatsoever. That's why he won't sign with any one company, though he could sign, and at his own terms, with any organization in the business. And I will tell you one thing that is almost unique in my experience. He was sent to me to ask for advice. I'm paid to give it to him and I do give it to him. But what makes him stand out is that he takes it. He takes it without any question and he acts upon it without any question. Rare and wonderful, that."

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he's interested in is incredible. He got acquainted with Switzerland when he made "The Search," and flew back when "The Heiress" was finished, to take up skiing. (Incidentally he speaks German with ease now, because of the six weeks he spent there on "The Search.") So, on his trip, the Swiss gave him a bronze medal for skiing. "Meaning I can snow-plough and walk straight ahead," he says mockingly. From Switzerland he went down into Israel and he raves about that new country. "Imagine," he says, "it is the first new state since America was born, and it is as raw and rough as I suppose America was, at the same period. You have never seen such types as you encounter there, all types. Tel-Aviv is fascinating."

Travel, he admits, has kept him broke, but he doesn't care. His philosophy is that to earn money for the sake of living is fine, but he thinks that the accumulation of money, which usually means the accumulation of possessions, eats into people and destroys them.

"I haven't a dime," he says, "my money just goes." Of course, he has made it go practically around the world, usually by airplane, since he hates wasting time on trains or boats. In fact he hates wasting time in any way.

BUT even when he's traveling, he confesses he doesn't have sense enough to keep his money in a wallet. He just stuffs the bills in his pockets and is never sure whether he has five dollars or five hundred.

For instance, his two best friends in New York, are Kevin McCarthy and Augusta Dabney, stage and radio actors who are Mr. and Mrs. McCarthy in private life. When Monty was going through New York on his recent trip to Switzerland, he decided to celebrate by taking the McCarthys to a swank dinner at a swank restaurant.

When the bill came, Monty dug into his pocket and came up with insufficient funds. He tried to cash a check but neither the head waiter nor the manager recognized him and Monty had no identification with him. The McCarthys dug into their pockets but they were equally unprepared. Finally Mr. Clift rummaged once more in his pockets and, what had originally looked like a crumpled scrap of paper turned out to be a really sizable banknote. He admits, too, that this episode is a natural result of the way he looks. Nobody is sure whether his uniform of baggy pants, tweed coat with worn-out elbows and stringy tie is a pose or not. Monty himself says that every so often he gets the urge to be natty. Then he goes to one of New York's best tailors and has some suits made to order. "Once, I had three suits all at once," he says. "I took them home and hung them in my closet. I couldn't bring myself to wear them, so finally I gave them away. I guess I don't want to get stuck with a wardrobe on my hands when my career is over."

A year ago June, after the birth of their baby, the McCarthys thought they'd take a vacation. Monty decided to make it a threesome and they drove to Florida, with Monty driving at his usual pace of

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almost a hundred miles an hour. From Florida, they went on to Cuba, where Monty spent all his time adding to his education about people.

One object of his interest was a young boy who turned out to be a former Nazi. The loss of the war by the Germans apparently hadn't taught him a thing. He was still convinced that the Germans were a race supreme. To help prove it, he insisted upon a swimming contest with Monty who is deceptively slender-looking. After much urging, he reluctantly agreed to the competition. The German boy started swimming farther out to sea. Monty quietly kept pace. Finally the German turned and he had a tough time making it back to shore. Monty came quietly in, saying nothing. But that was the end of the superman talk.

That trip, incidentally, is an example of Monty's favorite pastimes.

He likes teaming up with his married friends, like Kevin and Augusta, seemingly serene in the knowledge that in his case, at least, three does not make a crowd. But the idea of marriage holds no lure for him, as yet. Ask him what type of girl he prefers and he answers:

"I can't tell you. I like all types. I just like girls, period." Actually, he admits, his flight from matrimony is just the same as his flight from contracts. He wants to be free to hop a slow boat to Mexico or a fast plane to India, as the impulse hits him. And he laughs at the idea of being lonely on these trips. "I'm affable," he says. "When you're affable you make friends easily."

That's one of the Clift paradoxes. He makes friends easily but he's not very concerned about friendship itself. He's not one for long-range, involved relationships. This lone-wolf, individual-standing-alone attitude explains much. He doesn't want anything to clutter up his life. His apartment, which practically nobody ever sees, consists of one room, with a pull-down bed that squeaks. His car is so disreputable, Paramount finally pushed him into getting a new one. But after a week, he gave it away and went back to his old one.

Of course, there's a real trick here. Montgomery Clift can get away with it, and knows it. He's a thin boy. His hair always seems to need cutting. He looks pale. He has none of that quick, handsome charm of Cary Grant. Or the quick dynamite of Clark Gable. He seems to make no effort at all, yet that weird, hypnotic quality, is there.

One of the secrets seems to be this enormous concentration on himself, and on acting. He has only one passion—acting. He has only one hunger—to be an actor. He has only one desire—to be a good actor.

Heaven help the women who fall in love with him. Or who have undoubtedly fallen in love with him already. Monty is not ready to share himself with anybody. Perhaps he never will be.

THE END

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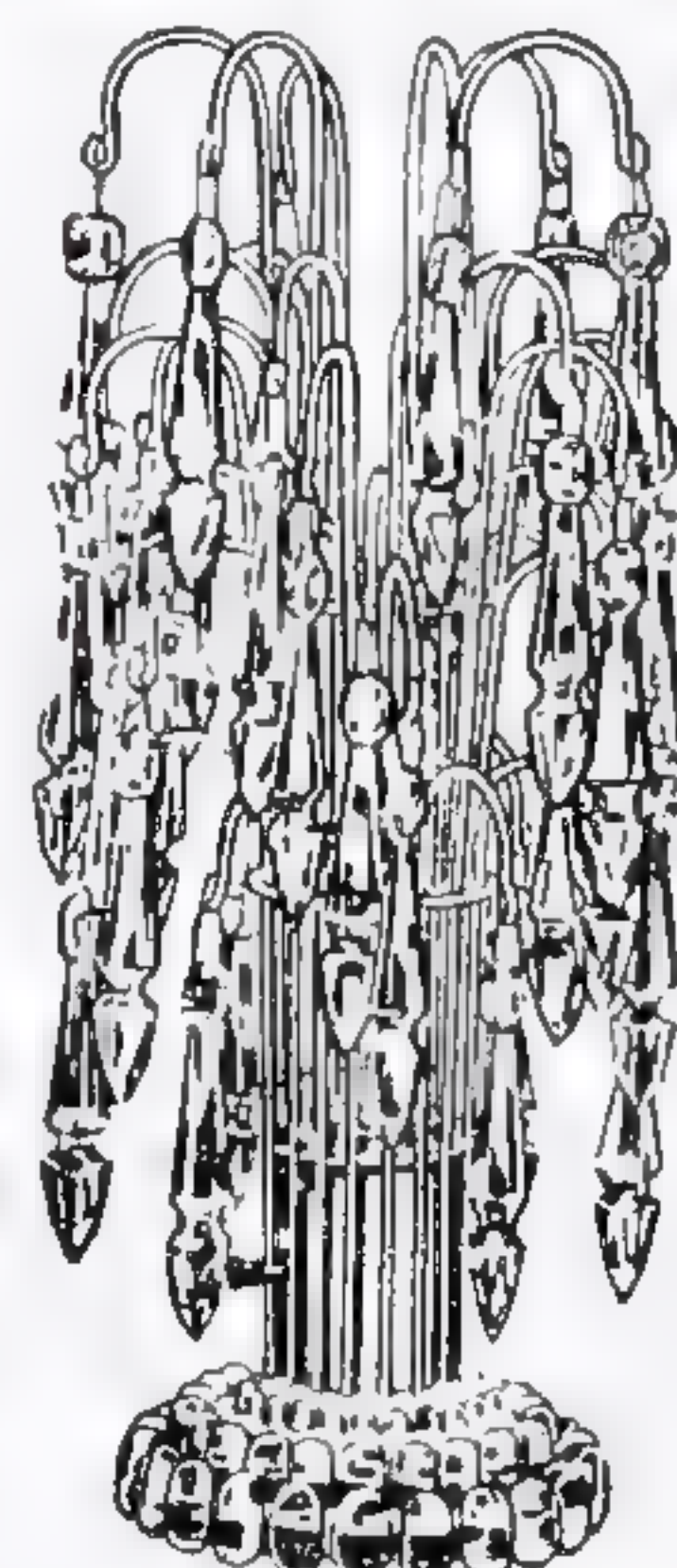
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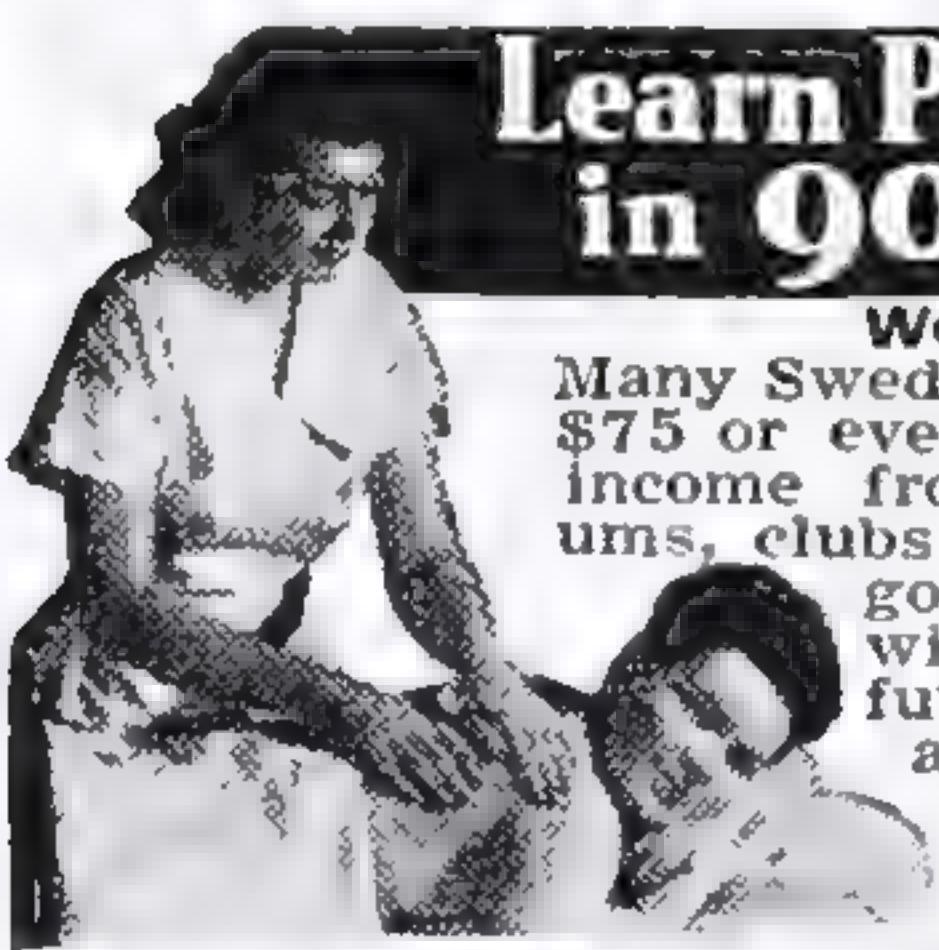
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Those Screwy Romances

(Continued from page 43) "She's a wonderful girl," he concedes. "I had dinner with her every night last week. Then there's Pat Neal," he adds unexpectedly, completely switching his romantic trails. "I saw her every night before she went to London (for 'The Hasty Heart'! The exclamation mark is mine!) And I'm flying to London to see her directly I finish my movie."

"Then it's Pat you are going to marry?" interrupts this bewildered reporter.

"I'm not sure," says Farley.

"But you said you were getting married," moans me.

"I am," reiterates Mr. Granger. A week later I see him giving Shelley Winters the romantic business every night. And now I'm going crazy! But that's life and love in Hollywood—especially in the spring, tra-la, when a young man's fancy gets kind of fancy. And the girls go 'round and 'round in the mad rush for romance.

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There never were any buts about the way Yvonne De Carlo felt and still feels for Mr. Duff. And for quite a few other gentlemen. The name Yvonne is spelt "Amour" in Hollywood. She has to swoon for someone, or she doesn't breathe right. In the past six months, for instance, Yvonne has admitted to a mad passion for Carlos Anthony, a lumber king in Canada; she followed Jerome Heinz, the Metropolitan basso, to New York—to hear him sing, she said. She dashed to Europe to visit with a mystery lover in Paris. And her studio also announced that she would visit Corsica in search of a bandit whose face had caught her fancy in Life Magazine!

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During Yvonne's last picture with Mr. Duff, "Calamity Jane and Sam Bass," rumors started up again that they had renewed the courtship. It was only partially true. During the weekdays on location in Utah, Howard made love to Yvonne. Came Sunday and he flew the four hundred and fifty miles to Hollywood and back to worship at the beautiful feet of Miss Gardner.

By the way, Ava and Yvonne are feuding, but it has nothing to do with Duff. Yvonne burned because her studio bosses went off the lot to borrow Miss Gardner for the title role in "One Touch of Venus." Maybe Yvonne would have cared less, if Howard had cared less for Ava!

Come spring, summer, autumn or winter, Clark Gable is most energetic in his pursuit of the female of the species. But it is so hard to pin him down to the point where he will admit he is cornered and propose! For a few minutes it looked like Annie Sothern had the new inside edge. She and Clark were a close twosome at Zachary Scott's party for his mother and father. But when I queried Ann, "Is it a romance?" she laughed and said, "Clark and I are old friends."

IRIS BYNUM, the beautiful brunette from Dallas, Texas, was sure she had Clark hooked for all of three weeks, last winter. But when Arizona socialite, Mrs. Betty Chisholm came to town, Clark parked his fancy British car on her doorstep at the Beverly Hills Hotel. When Betty returned home, Clark had another date with Iris at Ocean House, where she toils as a hostess. But when Keenan Wynn asked Iris for a dance, Clark walked out in a huff and followed Mrs. Chisholm to Arizona. (I hope you are still following me!)

Clark wants to marry—that I am told by the beautiful blonde he usually returns to, Virginia Grey—between his hectic romances. "But I think he will marry someone older, someone like Mrs. Dolly O'Brien," says Virginia. Incidentally, when Clark wanted to resume with Virginia after stepping out with Anita Colby and Mrs. Slim Hawks, the lady surprised him and said No! She was busy. She was also tired of functioning as a stopgap.

Howard Hughes, whose spring fever is perpetual, also remains elusive. His romance with Jean Peters is supposed to be dead, and yet Jean still rides to work at Twentieth Century-Fox in Howard's car, driven by Howard's chauffeur. And she still swims in his pool. Jean isn't talking. And that's like locking the stable after the horse has left. Because it was talking that ruined the romance. Brother, was she in love with Howard! And she told everyone. And Howard no likee that kind of telling. But maybe the romance is still going on—and maybe she will surprise us all by capturing this very eligible bachelor.

Maybe not—says blonde, beautiful Barbara Lawrence who followed Jean as Howard's companion in the fashionable bistros and night clubs. "I doubt if he will ever marry," she told me, without telling me what caused her to break with the sought-after millionaire. Nowadays, Barbara prefers Turhan Bey who hasn't as much money as Howard, but who is just as elusive when it comes to marrying the girls.

Ditto for Greg Bautzer, the handsome attorney. Greg has flitted from Dorothy Lamour to Lana Turner to every glamor star in Hollywood, including, of course, Joan Crawford. "But I'm still friendly with every girl I've ever gone with," Greg boasts. And he keeps most of them as his clients, which is even harder.

Bautzer gets his girl with a well-planned approach. For instance, when he took Merle Oberon on their first date to the

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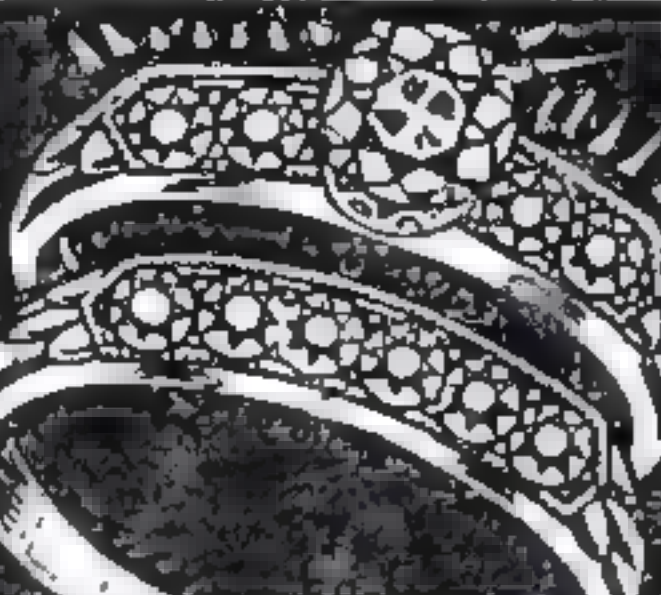
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Beverly Wilshire's Mayfair Room, Greg got there first with a small tree smothered with big orchids for the table! The boy is loaded with thoughtfulness. Like the toy poodle he gave to Joan Crawford after her beloved "Pupchen" died. And the nightgowns, embroidered with hearts, he gave to all of Joan's daughters!

Another young man whose fancy very definitely seems to have turned to love this springtime, is Hollywood's perennial bachelor, Jimmy Stewart. Jimmy has dined nearly every night for the past year with Gloria McLean. But when I ask him, "Are you planning to marry Gloria?" he replies, "Don't rush me!" How long does Jimmy need to make up his mind? If Gloria is smart she won't wait. She'll do the proposing. I remember when Olivia de Havilland was mad about the boy and we waited for wedding bells. Ha! More recently he had Myrna Dell on his right arm, but he was careful to explain, "For laughs only!" He laughed himself right out of Myrna's life! Now he says he'd like to marry because he is forty-one and he wants to settle down. Okay Gloria, the next move is yours!

No respecter of age or sex, the fever has also struck Janet Leigh, and we must say she seems a willing victim. Janet used to be such a quiet little homebody. But nowadays, or rather nights, if you step into Ciro's or Mocambo, there she is, having the time of her sweet young life with Danny Scholl, or Peter Lawford. And in between times, enjoying a coast-to-coast palpitating conversation with Barry Nelson, the stage actor who wants to marry Janet when her divorce is final.

Jane Powell once promised her mother that she would stay single until she is twenty-one. Now that Janie has grown-up, it's getting harder all the time for her to keep her word. It was easy enough with her first beau, Tony Batten. Jane met him when she was an adolescent, at Metro, where Tony was an actor. Then he went to war and it was kind of ro-

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mantic, Jane thought, to be his girl when he came back and enrolled at U.S.C. Until last winter. Miss Powell went to a skating rink, met instructor Geary Steffen and fell head over heels right into Geary's heart. Now that Jane and Geary are engaged it looks as if Mrs. Burce might release Janie from that oh-so-young promise.

Ann Blyth's first grown-up date in Hollywood was with Lon McCallister, at the annual Photoplay dinner four years ago. She is still number one for Lonnie. But with advancing age, Annie is all of twenty years old, she is now learning about life and men from sophisticated characters like Roddy McDowall and Tony Curtis. But I think she will conclude her masculine education with a marriage to Lon.

THERE is big talk in town that Lew Ayres and Jane Wyman have a date at the altar in June. Every time I used to check with Lew, he played dumb on the subject. Now with spring and love in bloom, Lew has broken down to admitting that he *does* see quite a lot of Miss Wyman, and, "Who knows," says Lew, "what will happen when Jane is free." That's a big admission, because the first time I checked with him, he denied that he knew her, even though he and Jane had already worked together in "Johnny Belinda."

If Guy Madison and Gail Russell are married already, as everyone believes they are, why in heck don't they admit it? Here are the facts. Guy and Gail both live in the same apartment building. Guy tells me that his apartment is next door to Gail's—"Which makes it convenient. I don't have a long drive home when I say goodnight to her." And yet when Gail had the flu recently, it was Guy who answered her phone and took her messages. Of course, he could have been there to look after Gail. But I think they're married.

Elizabeth Taylor is planning a trip to Korea, to see the man she loves—Glenn Davis! Unless the Army sends him back to this country quickly, Lizzie says she will go into a decline or something. So maybe Metro will give her time off to make the trip.

Even Margaret O'Brien has caught the prevailing seasonal excitement. She is madly in love with Burt Lancaster! She says she loves him even after seeing him in "Kiss the Blood off My Hands" five times! "And," adds Maggie, "I must meet him soon or bust."

Love—it's wonderful!

THE END



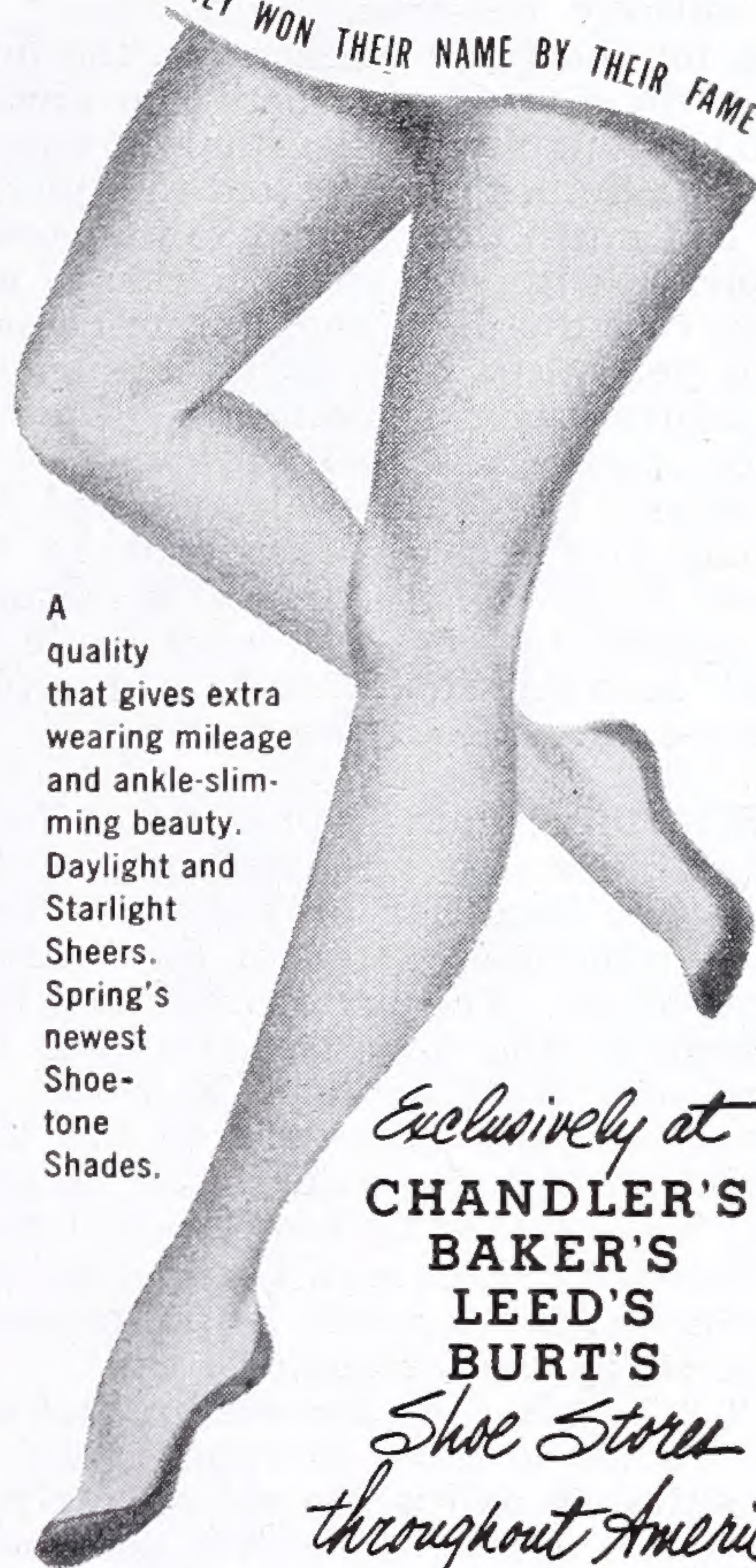
Marilyn Maxwell's a gold-digger, Kirk Douglas a boxer in fight film "Champion"

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Star in Your Home

(Continued from page 54) subtracting costs that have led to the addition of wonderful objects and the multiplication of pleasure, is a simple art which you, too, can master. What it takes is time, humor, hard work and the wish to make your house entirely personal.

Take, for the simplest example, the fireplace in the den, Marion and Don always wanted a roughhewn flagstone fireplace, but do you think they just told the builder that? Not much. They went to the stoneyard, picked out every stone, for shape and color, so that the tones shade from deepest pink to yellow to blue, and the surfaces have contrasts in smoothness. On the fireplace mantel are two jugs made into lamp bases. They are real jugs and the stuff that was in them was drunk by the DeFores originally. The little Scotch plaid lampshades on them were made by Marion's mother. She, in fact, made every lampshade throughout the house.

DON'S mother is also represented. Those ears of corn at the far end of the fireplace are from her Iowa farm. Don's father is remembered by all the railroad bits and pieces. The handwoven rug that is in front of the den door, features the Chicago and Northwestern Railroad, on which he was an engineer. At the time that this railroad was celebrating its centennial, they printed up some special cloth commemorating the event. Don got enough for two lamp shades, which he put on bases that are small, copper engines.

In other words, they are sentimental and they're happy to have everyone know it. In the entrance hall is the old sewing machine, which Marion's mother used as a girl, and which Marion learned to sew on. Don painted it a gay green, planted the drawers with Philodendron. (His mother-in-law made the shade for the lamp Don had transformed the top into.) She made a deep, rectangular shade look very amusing by putting patches on it of several bits of cloth and sewing odd buttons here and there. The andirons in the den fireplace are topped by small cannon balls dating back to the Civil War, in which both Don and Marion's grandfathers fought. These heritage pieces they want to hand on to their three children.

Now, where this sort of buying applies to other people is in the stimulus it can give to your imagination. Merely to go to a furniture store and pick up a "suite" is nothing more than a dollar exchange. If you spend a great deal, you will get good furniture. If you spend little, you're virtually throwing your money away, and you won't get a particularly distinguished house.

But take the DeFores' living room, as a further example of being original. The side lamps at either end of the couch are old pumps, painted red, topped with white organdy shades. Don found them in a junk yard, had them painted and wired. The bases are planted. The "tongues," where originally the water poured through, are now copper-lined, so as to form cigarette boxes. The effect is thoroughly delightful and the cost was small.

Or, take a good look at the huge blacksmith's bellows which is the "coffee table" placed in front of the big, red couch. That bellows was a virtual mess when Don discovered it in an antique shop. It was his idea to put it on legs, polish it to a high gloss and reconvert it to usefulness. But once again, he saved money, got an unusual charming piece and provided a continual source of conversation for the numerous DeFore guests.

Incidentally, that "polish it down" department seized Don when he wanted a

certain "American primitive" picture in a certain frame which he spied in a Westwood Village store. The price of the picture and the frame, the picture was only a print reproduction, seemed too high to him, a total of about forty dollars.

Prowling around downtown Los Angeles one day, Marion saw the same print for two bucks, and quickly bought it. Don was delighted and went frame hunting. He found an old horror, painted black but his sharp eyes spotted the fact that the wood of the frame was actually excellent. He had never "rubbed down" so much as a stick before. But now he started.

As for Marion DeFore, her particular province is making all the curtains. They are all of the cottage type, meaning there are two short banks of them at all the windows. Marion's trick in the living room is one well worth copying, particularly if you have a room with a view. One set of long curtains, at the bottom of the window, actually half the window depth, is balanced by a quarter space of clear window and then a quarter space of curtain above that. This provides light as well as a view. The curtains themselves are of yellow organdy. The far end of the living room has an inglenook with calico curtains in red, yellow and green-blue to match the window seat in the same material. The carpeting throughout is the old rag-rug style, in green-blue. They chose it, first, because it is so inexpensive and second, because it can stand the wear and tear of three busy sets of kids' feet. Right now, Marion is making curtains of brown burlap, edged with chartreuse green ball fringe for the dining room curtains.

The dining room, the four walls, that is, definitely exists but the room hasn't anything in it. "Can't afford it yet," says Don, "and besides we haven't found the things we want." Meanwhile, the whole family eats in the big kitchen.

The kitchen was built oversize deliberately and the bar, which opens into the den and the kitchen, was set up that way deliberately, too. "You know, if a party's any good, it always ends up in the kitchen," Marion says. Incidentally, she does her own housekeeping and cooking, with no help except for a day-a-week cleaning girl. The kitchen itself has every convenience.

There is the most modern of gas stoves, of refrigerator and deep-freeze unit. There is also the open fireplace for steak and barbecue cooking. At the opposite end of the room from the dining end, there is a unit sink-and-garbage disposal unit,

combined with cupboards and drawers, with plenty of zinc-topped working space available. Yet even here the sentimental touches have not been forgotten. The corner plate shelves hold one plate apiece from New York's and Los Angeles' more famous restaurants, "and in particular, one plate from the place I took Marion, when I was courting her," Don says. Don has never "swiped" a plate or so much as an ashtray. He politely asks for a plate as a souvenir, and firmly believes that he isn't given them merely because he is a celebrity—a star in Hal Wallis productions. He grins, and says it is a fine way to start an interesting plate collection at no cost.

Of course, the whole enchanting lesson of the DeFore house is the thought they have put into it, the thought, the love, the "livability" and the firm belief that they are going to hand down to their children's children some of the treasures that their grandparents handed down to them. Remember this same thing when you are planning your own house. It gives it the kind of charm that no money can buy.

IF YOU don't believe the kids aren't affected by this heart-happy atmosphere get a load of what Don's little daughter, Penny, aged six, gave her daddy for Christmas. It's an ash tray, the like of which nobody else in the world possesses. The sketch is of a mighty one-dimensional man, the kind of gent little girls draw when they are six. Over his head in quite tipsy letters, it says "My Daddy" in Penny's handwriting. Don loves it more than any other possession.

How did she get the idea to create it? Well, Marion did sort of suggest it to her. But the way she put the idea into her daughter's little head was to draw a circle of just the right size on a piece of paper. She told Penny it would be fun to draw something for her father for Christmas and that did it. Penny could only think of drawing Don himself. When she had done so, she and her mother took it to Gai Patrick's shop to have it kilned. But you see how a small girl's creativeness has been enormously stimulated by this, and also how she has already been taught to veer toward originality when buying gifts. And since it is to be a permanent possession of her home, what else can she believe but that a home is the best possession that any one can have?

Which is true, of course, but it's nice to learn it at six and live by that rule until sixty or many years beyond.

THE END

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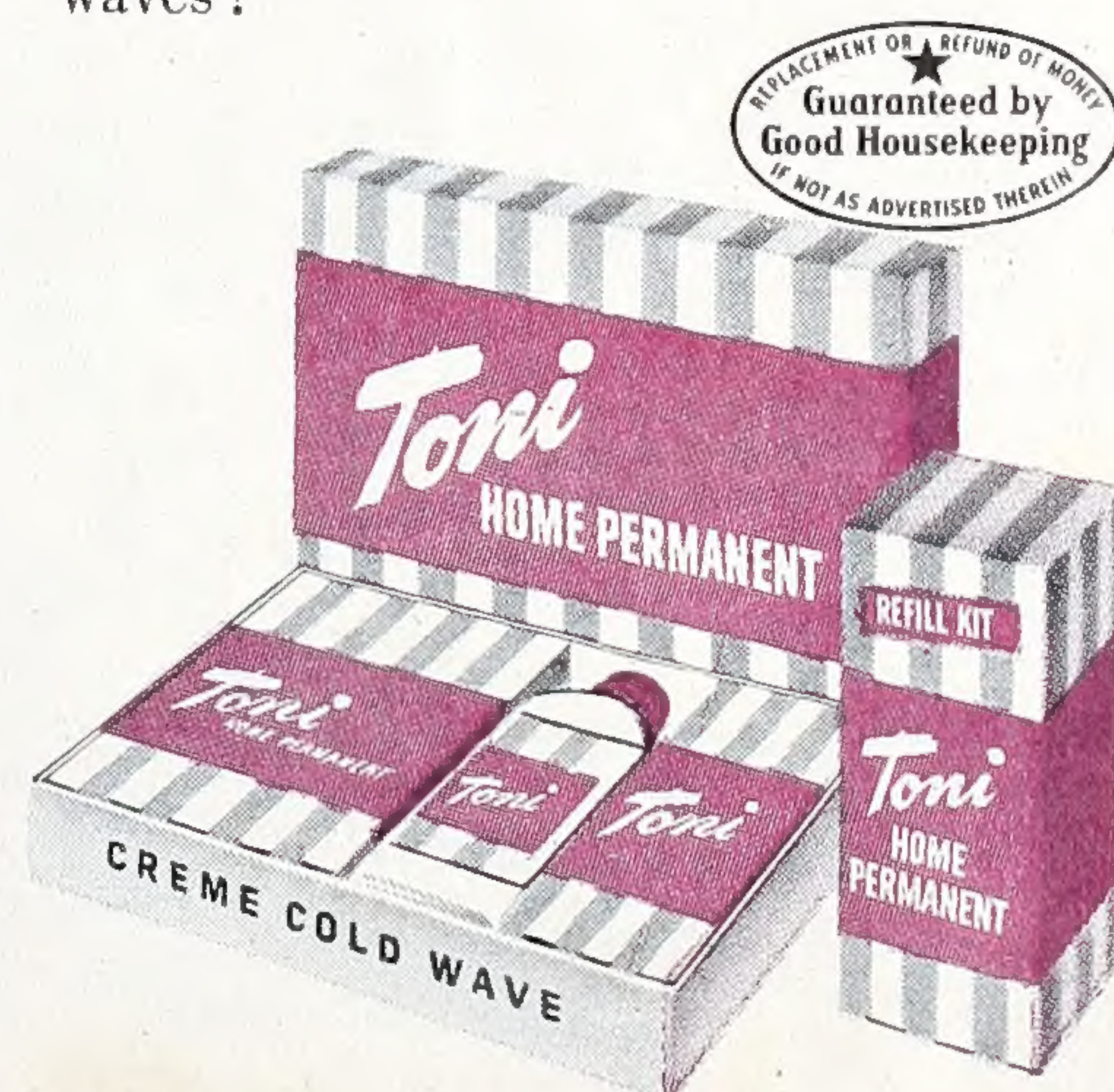
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Try Camels and test them as you smoke them. If, at any time, you are not convinced that Camels are the mildest cigarette you ever smoked, return the package with the unused Camels and we will refund its full purchase price, plus postage. (Signed) R. J. Reynolds Tobacco Company, Winston-Salem, N. C.



I AGREE, MISS SWARTHOUT—EVER SINCE I MADE THAT 30-DAY MILDNESS TEST, IT'S BEEN CAMELS WITH ME!

AND WHEN YOU'VE SMOKED CAMELS AS LONG AS I HAVE, VIRGINIA, YOU'LL APPRECIATE THAT MILDNESS AND FLAVOR EVEN MORE!



According to a Nationwide survey:

MORE DOCTORS SMOKE CAMELS THAN ANY OTHER CIGARETTE

Doctors smoke for pleasure, too! And when three leading independent research organizations asked 113,597 doctors what cigarette they smoked, the brand named most was Camel!